A phenomenographic approach to understanding Taiwanese music teachers' experiences of creativity in the classroom

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Abstract

This thesis examines what creativity means to a group of Taiwanese music teachers, and how it relates to their classroom experiences and teaching practices. The research followed a qualitative, interpretative approach. Interviews were used to gather data, and were analysed according to phenomenographic principles.

Analysis of the interviews indicated that two main approaches were taken by teachers regarding their experiences of creativity: a product-focused, and a process-focused approach. In the product-focused approach, creativity was defined from the outside according to externally imposed factors, frames of reference, and motivating forces. In the process-focused approach, creativity was defined from the inside, from the point of view of the individual involved, and in which personal agency, inclusion, and collaboration were valued. From the two approaches, four categories were further identified that delineated the main focus of teachers' experiences, namely *curriculum, talent, knowledge,* and *dialogic*.

The approach taken by teachers towards creativity also showed a relationship to how music education was perceived. Teachers who had a product-focused approach to creativity saw music education in terms of content, while those who were process-focused had a meaning-oriented view of music education that valued the experience of students over the content that was taught. Similarly, a correspondence was found between how creativity was perceived and the nature of classroom interactions that varied between teacher-centred and learner-centred.

The thesis concludes by questioning whether traditional approaches to music education still prevalent in Taiwanese classrooms can accommodate the democratic and universalized approach to creativity promoted by the Taiwan government. It is recommended that music teacher educators in Taiwan re-evaluate the goals of music education and how it is delivered if music education and creativity are to co-exist.

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Declaration

The material contained within this thesis is the sole work of the author, and has not been previously submitted for a degree in Durham University or any other institution.

Statement of copyright

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1. Introduction

This thesis reports on research project that investigates how a group of Taiwanese music teachers think about and conceptualize creativity in the classroom environment. As a music educator and long-term resident of Taiwan, the idea for the research has its origins in two areas of personal interest. Firstly, there has been the impact on Taiwan's education system of the globalizing forces of educational reform that have spread throughout the world in recent years. This was of particular interest to me as Taiwan's education system seemed ill-equipped to embrace the democratic values espoused in the promotion of globalization and knowledge-based economies. Secondly, having worked briefly at a local junior high school shortly after my arrival in Taiwan I had the opportunity to observe how fellow music teachers were adapting to the reforms which required them, amongst other things, to implement creativity education. This has not necessarily been an easy process for teachers as the institution of new educational models have brought into question traditional teaching and learning values. What follows is a more detailed description of the background to the study, including Western and Eastern perspectives of creativity in education identified in the literature. The focus of the study is provided, and the rationale for the investigation explained. Thereafter, the research aims and questions are presented. Finally an overview of the organisation of the thesis is given to conclude the chapter.

1.1 Background to the study

In an age of increasing globalization and economic competiveness, the notion of the creative knowledge economy has gained a significant hold worldwide. While previously knowledge has been applied to industrial processes and production, nation states nowadays can ill-afford to depend on capital and labour as their sole resources (Drucker, 1993; Leadbetter, 2000). Knowledge as a resource in the functioning of a post-capitalist society is now seen as an economic imperative. At the heart of a successful knowledge-based economy is innovation, brought about through the development of the creative ability and skills of individuals and organizations (Seltzer & Bentley, 1999). Workers in today's knowledge economies can no longer rely on traditional skill sets and competencies, but must now

respond to the challenges of a rapidly changing world with flexibility and creativity, an attribute increasingly valued as an alternative form of capital, sought not only by organizations, but by cities, regions and nations as well (Florida, 2007). Since the beginning of the twenty-first century, the economic benefits perceived to be gained from a creative workforce, has led many governments from around the world to adopt and actively pursue creativity in their education policies (Shaheen, 2010). Within the East Asian region, China, Hong Kong, Singapore, and Taiwan all are actively legislating or urging the adoption of creativity education policies explicitly for the economic benefits that these may afford (Hui & Lau, 2010).

The drive for creativity in Taiwanese schools began at the turn of the twenty-first century with the implementation the new *Grade 1-9 Curriculum* (MOE, 1998). The development of creativity was identified as one of ten curriculum goals and a core competence that all students should possess. During the period of the new curriculum implementation (2001 – 2004), the publication of the *White Paper on Creative Education* (MOE, 2003) further demonstrated the Taiwanese government's commitment to promoting and enhancing creativity at a national level. Initiated by the Advisory Office of the Ministry of Education, the White Paper was the product of a ten month collaborative research project which studied creative education both at home and abroad (MOE, 2003). Highlighted within the White Paper were the deficiencies in public understanding of creativity and the negative effects of school cultures and their methods of assessment on innovation. These were listed as follows:

- Many assume that creativity is an inborn trait and that nurturing efforts are futile.
- Suspicious attitudes and hesitant actions are prevalent, due to a lack of adequate knowledge and confidence in creativity, thus discouraging creatively-inclined people from achieving their full self-actualization.
- Both parents' and teachers' high expectations for short-term academic performance does not encourage innovative learning through trial and error, which is critical to the creative learning process.
- Respect for intellectual property is lacking, discouraging wider social participation and investment in creative education. (MOE, 2003, p. 5)

The White Paper laid out the steps necessary for the implementation of creativity education. Goals and principles were provided to guide this process. In support of the principles, the White Paper presented a comprehensive list of strategies that

were recommended for the implementation of creative education. Yet, despite the inclusion of goals and principles in the White Paper and the curricular requirement of the *Grade 1-9 Curriculum* that teachers implement creativity, neither provides a clear definition of what exactly creativity education is, and how it can be put into practice in the classroom (Chiu, 2010).

Creativity has been described as a multidimensional and fuzzy concept (Fryer, 2012), often leading to a wide range of divergent views and assumptions regarding its nature (Banaji, Burn, & Buckingham, 2010). While Taiwanese educational policy has prioritized creativity within the rhetoric of the economy and individual empowerment (MOE, 2003), this does not necessarily mean that teachers share this vision or interpret creativity in the same manner. Teachers, as 'gatekeepers', play a key role in defining student creativity (Csikszentmihalyi & Wolfe, 2000), and their views of creativity can be linked to their preferred ways of teaching and their underlying value systems (Fryer, 1996; Fryer & Collings, 1991). This has certain implications in the context of Taiwan and indeed throughout East Asia, where the model of creativity being promoted is based largely on a Western conceptualization, but where creativity may not necessarily be understood in the same way, or 'be seen as having a universal relevance and value' (Craft, 2003, p. 124).

1.1.1 Creativity in education: A Western perspective

From a Western perspective creativity is seen as unproblematic: 'Creativity is good for the economy, good for the individual, good for society, and good for education' (Jeffrey & Craft, 2001, p. 11). Research in education emanating from English speaking countries has framed the concept of creativity in terms of its ubiquity and democratic nature, as an everyday attribute that is accessible to all (Craft, 2001; National Advisory Committee on Creative and Cultural Education [NACCCE], 1999; Spendlove & Wyse, 2008). Several authors have emphasized three dimensions of creativity in the classroom, namely those of creative learning, teaching creatively, and teaching for creativity (e.g., Jeffrey & Craft, 2001; Jeffrey & Woods, 2009; NACCCE, 1999). In an early discussion of teacher creativity, Woods (1990) brought to the fore the role of the teacher as a catalyst at the centre

of creative activities in the classroom involving innovation, ownership, control, and relevance. Further empirical research by Woods and Jeffrey during the 1990s, helped further extend an understanding of teacher creativity and its interconnectedness with creative learning (Woods, 1995; Woods & Jeffrey, 1996).

In synthesising the aforementioned work, the UK government-sponsored National Advisory Committee on Creativity and Cultural Education (NACCCE) chose to distinguish between teaching creatively, and teaching for creativity, defining the former as 'teachers using imaginative approaches to make learning more interesting, exciting and effective' and the latter as 'forms of teaching that are intended to develop young people's own creative thinking or behaviour' (NACCCE, 1999, p. 89). Although the NACCCE states quite clearly that 'teaching for creativity involves teaching creatively' (p. 90), the distinction made by the NACCCE has been criticized for creating an unnecessary dichotomy that obscures the interrelatedness of the two aspects, and that 'a more useful distinction for the study of creative pedagogies would be the relationship between teaching creatively and creative learning' (Jeffrey & Craft, 2004, p. 77).

Creative learning, derived from research on creative teaching (Jeffrey & Craft, 2006), is an emergent and contested concept (Craft, Cremin, & Burnard, 2008). The difference between learning and creative learning is subtle, especially when learning is based on a constructivist model (Craft, 2005). As such, the existence of creative learning as a concept has been challenged by those who suggest that it would be more useful to think of types of learning that enable or prevent creative work (Feldman, 2008). Informed by constructivist theories, creative learning shares the same fundamental dimensions found in creative teaching: relevance, control of learning processes, ownership of knowledge, and innovation (Jeffrey, 2006). In creative learning, the relevance of teaching to children's lives, their culture and values is vital for enabling children to have control over their own learning. Through gaining control, students are self-motivated to direct their own learning, leading them ultimately to ownership of knowledge, and innovation though change or transformation (Jeffrey & Craft, 2006). With an emphasis on innovation and the potential for change, creative learning alters the nature of pedagogic practice (Craft, et al., 2008), to one where the teacher becomes a co-constructor in the learning process, values and fosters children's control, agency

and ownership, and holds high expectations in the skills of creative engagement (Craft, Cremin, Hay, & Clack, 2014).

1.1.2 Creativity in education: An Eastern perspective

From an Eastern perspective, the aforementioned view of creativity in education might present certain challenges. By far the largest body of research has adopted a universal approach to creativity, one that has been criticized for its 'culture-blind' Western perspective, and one that neglects the effect of cultural influences on creative behaviour (A. K. Ng, 2003). Lubart (1999b) makes the distinction between Western and Eastern conceptions of creativity, noting that whereas the Western view focuses on innovation and observable products, the Eastern conception of creativity is more oriented toward a 'state of personal fulfilment... [and] reinterpretation of traditional ideas' (p. 340). In part, this may be as a result of a differing construal of the self, where the Western view is oriented toward independence, while the Eastern leans toward harmonious interdependence as part of a larger social unit, thus influencing and determining an individual's experience of certain phenomena (Markus & Kitayama, 1991). Furthermore, it has been argued that culture shapes the way that creativity is perceived within a domain, how the domain is understood in that culture, and how cultural approaches to learning and teaching might determine the level of novelty that is deemed acceptable (Akuno, 2000-2001; Li, 1997; Li & Gardner, 1993; Matsunobu, 2011; Niu & Sternberg, 2006; Trimillos, 1989).

Creativity in Mainland China, Japan, Korea, Taiwan, Singapore and Hong Kong is said to be influenced by the Confucian ideology which permeates these societies (Niu, 2012). The characteristics of those societies, also known as Confucian Heritage Cultures (CHC), are typified as being tightly organized, collectivist, hierarchical, with an emphasis on social order, a negative view of conflict, and concerned with saving face and gaining social approval (A. K. Ng, 2001). Not surprisingly, the characteristics of creativity, as seen from a Western perspective, have been found to be in opposition to CHC values (Kim, 2009). This holds several implications for creativity in education in CHC societies, not least because there seems to exist a paradox in promoting creativity, in that while it is actively

encouraged as a curricular goal, teachers dislike the personality traits and behaviours associated with creative students (A. K. Ng, 2004). Typically, CHC classrooms have been portrayed as overcrowded, teacher-centred with students taking a passive role, an emphasis on rote learning, and dominated by exams (Watkins & Biggs, 2001). This environment would certainly seem to be counter-productive to the promotion of learning and creativity. However, Watkins and Biggs (2001) have also shown that conditions that might be seen as detrimental to learning in the Western context, do not have the same negative effect in Chinese culture, where students often outperform their Western counterparts academically. But while Chinese students' high level of academic attainment is widely recognized, their disposition towards creativity would appear to be lower. In research conducted by Niu and Sternberg (2003), Chinese students were found to be comparatively less creative than co-participating Asian American and non Asian American students. Niu and Sternberg provided three factors that might be responsible for this disparity; social values, school pedagogical practices, and the negative effects of educational testing systems. For example, in Chinese culture, social conformity is encouraged over creative freedom, pedagogical practices emphasize basic knowledge and analytical skills over creative expression, and educational testing that is vital in determining an individual's college entrance and future career prospects provides less incentive for the cultivation of creativity (Niu & Sternberg, 2003).

Further clarification of some of these findings can be found in five assumptions about Chinese societies posited by Gardner (1989), that are said to reveal thinking on learning and creativity from an Asian perspective:

1. Life should unfold like a performance, with carefully delineated roles.
2. All art should be beautiful and should lead to good behaviour.
3. Control is essential and must emanate from the top.
4. Education should take place by continual careful shaping.
5. Basic skills are fundamental and must precede any efforts to encourage creativity. (p. 143)

In brief, Gardner's five assumptions can be explained as follows: Firstly, 'life as a performance', according to Gardner (1989), has its origins in the teachings of

Confucius. In Confucian doctrine, roles, expected behaviours, and procedures of how to conduct a proper and cultivated life were explicitly stated, and became increasingly elaborate over the ensuing centuries. Amongst these were highly detailed descriptions of how to achieve polished performances that conformed to 'culturally agreed-upon standards' in a range of essential activities, including music, painting, poetry, and calligraphy. Secondly, and in contrast to some Western notions, is the idea that all art should be beautiful. This is closely linked to Gardner's first assumption whereby what counts as beautiful also entails proper behaviour. Here there is a moral dimension and the belief in the capacity of art to instil good behaviour in those who practice it. Thirdly, is the importance attached to societal structures and hierarchies, as a means of 'passing down information and performance standards from one generation to the next' (Gardner, 1989, p. 149). Fourthly, in Chinese societies even the most complex tasks and performances are broken down into their component parts, thus enabling the teacher to carefully mould a student's performance. Once a student has mastered and perfected the performance, the teacher can then introduce increasingly complex tasks. In this view of learning, any deviation from the model is considered to be a mistake. Finally, there is a fundamental belief in Chinese societies in the acquisition and mastery of basic skills as a precursor to creativity. While skill development is the foundation of Chinese education, playful and creative learning generally characterizes early childhood education in Western societies. Gardner is at pains to point out that neither approach is superior to the other, but also warns that 'if there is unrelieved focus on skill development ... the child may end up unable to depart from the models he has absorbed' (Gardner, 1989, p. 157).

Although almost three decades have passed since Gardner put forward his assumptions, later research supports his stance, confirming that many of his conjectures are still pertinent (S. K. Cheng, 1999). The acquisition of foundational knowledge and skills is still regarded as a prerequisite of creativity in Chinese education (Vong, 2008). Imitation and repetition play important roles in gaining skills, as evidenced in the Japanese notion of *kata* or somatic form found in many aspects of Japanese learning (Matsunobu, 2011), or in traditional Chinese ink brush painting (Li, 1997; Li & Gardner, 1993). Pedagogy in Chinese societies is based on teachers' expectations of students acquiring knowledge and delivering

expected answers (K.-M. Cheng, 2011). When creative education is implemented, tensions and dilemmas surface in the classroom. As reported by Cheng (2010) in a Hong Kong based study of primary school teachers, significant factors contributing to the tensions and dilemmas that teachers faced were balancing traditional education with creativity education, making pedagogical choices, and accepting students' original thinking. The findings from Cheng's research are supported elsewhere in the literature.

A study of teachers from England and China showed the professional dilemmas confronting the Chinese teachers in their efforts to implement and foster creative thinking in their pupils (Martin, Craft, & Tillema, 2002). The study was designed to ascertain the effects of pre-existing beliefs on the implementation of an innovative curriculum. Findings showed that, despite the adoption of constructivist approaches in the classroom, the Chinese teachers' fundamental beliefs in didactic teaching methods remained the same or became even more pronounced. Interestingly, the Chinese teachers implemented the constructivist curriculum using a more 'sequenced and invariant approach' than their English counterparts, suggesting that they were adapting it to match their core pedagogical values.

Elsewhere, a case study conducted in two Taiwanese elementary schools highlighted teachers' misconceptions and ambivalence to promoting creativity education (Lin, 2012). Included amongst the participants' accounts were beliefs that creativity involved unconstrained imagination prone to meaningless outcomes, a devalued role for teachers, a belief that students' independent thinking would lead to disrespect for authority and traditional wisdom, and concern that playful learning and risk taking would replace hard work and serious learning (Lin, 2012, p. 212).

Lin's study and that of Martin et al. both serve to highlight the complexity of introducing creativity education into environments whose educational goals and philosophies might be significantly different from those where the concept emanated. As Martin et al. (2002) observed, although Chinese students responded to the constructivist, student-centred approaches in the same way as their English counterparts, their teachers implemented these methods without fully understanding the underlying philosophy. Does this matter, or can we expect a

hybrid model of creativity education to emerge, in which creativity is contextualized within a third space combining 'creative pedagogies based on Western cultures and Eastern educational values' (Lin, 2014, p. 53)?

1.2 Research focus and rationale for study

Upon my arrival in Taiwan at the beginning of the new century, music education was still based on a curriculum of tightly prescribed standards that were soon to be transformed by the implementation of the new *Grade 1-9 Curriculum* (M.-L. Lai, 2006). The introduction of creative education (MOE, 2003, 2006), further added to Taiwanese music teachers' evolving professional situation, and the way they viewed their own teaching practices. Although there have been efforts to broaden the scope of music education in Taiwan in terms of different types of music, at present the focus is predominantly on the Western classical music tradition, largely due to the influence of music teachers' educational backgrounds and preferences (Ho & Law, 2006). For example, in an increasingly globalized world, studying overseas at tertiary level is a prized objective that many Taiwanese music students choose to undertake (L.-P. Wang & Ho, 2014). One might therefore expect Taiwanese music teachers to respond to a global concept of music education and creativity. However, this is not necessarily the case. The philosophy of Confucianism has had a considerable influence on the way music is perceived within Taiwan and other East Asian societies. With an emphasis on ethics rather than aesthetics, music in China was historically employed to encourage moderation in behaviour and social harmony (S. Cook, 1995; Thrasher, 1981; Yeh, 2002). Not surprisingly, its effects have been felt in Chinese music education, which still 'adheres to the discipline of moral education as a way of encouraging people to conform to more virtuous living' (Ho, 2003, p. 158). Even though it has been recognized that these values might clash with the goals of curriculum reform (Ho, 2013), research that examines music education and creativity from a local perspective remains a neglected area.

In Taiwan, creativity research has been driven by practical goals, with the 'majority of research ... [focusing] on how to stimulate creativity in school or business organizations rather than investigating the nature of creativity or people's views of

creativity' (Niu, 2006, p. 390). In comparison to the relatively large amount of research investigating teachers' views of creativity undertaken elsewhere (for a review, see Andiliou & Murphy, 2010), there are very few studies that have been published in English that have originated from Taiwan. Recently, some research has emerged that takes an interest in how Taiwanese teachers understand and conceptualize creativity in a variety of subject areas, including early years education (Chien & Hui, 2010), drama (Lin, 2012), and science (S.-C. Liu & Lin, 2014). All three of these studies have found teachers to hold a range of conceptions and misconceptions about the nature of creativity as a general construct, and also in relation to their subject area. For example, children's innate ability was perceived to be an influential factor in determining creative performance (Chien & Hui, 2010; Lin, 2012). As previously mentioned, teachers in Lin's (2012) study contrasted playful learning with learning that was effortful and serious, suggesting that the former was 'prone to meaningless outcomes' (p. 212). In the study conducted by Liu and Lin (2014), teachers were found to have incomplete and imprecise understandings of creativity, citing the importance of divergent thinking and problem solving, but overlooking convergent thinking and problem finding as components of the creative process. Interestingly, in contrast to previous studies of scientific creativity in education (Hayes, Symington, & Martin, 1994; Ødegaard, 2003), none of the teachers in Liu and Lin's research referred to the integration of arts-related activities as a vehicle for facilitating their students creativity, and perhaps indicating a 'dichotomous view on science and the arts' (S.-C. Liu & Lin, 2014, p. 1564). Researchers from the above-mentioned studies suggested that further training and support was needed for teachers to successfully implement creativity education in their classrooms. In spite of the importance of these findings and the practical implications for professional development, at present there are no studies published in English that I know of that have specifically examined how Taiwanese school music teachers interpret and implement creativity in their classroom environment.

Several studies undertaken in the UK and Greece have focused directly on in-service and pre-service music teachers' views of creativity (Crow, 2008; Kokotsaki, 2011, 2012; Odena, Plummeridge, & Welch, 2005; Odena & Welch, 2007; Zbainos & Anastasopoulou, 2012). Emerging from these studies is a range of issues that

need to be addressed for creativity to be meaningfully incorporated into music education. Significant amongst the findings were the vague or limited conceptions of creativity held by teachers (Kokotsaki, 2012; Zbainos & Anastasopoulou, 2012), the inadequacy of undergraduate training (Crow, 2008), and the influence of teacher background on how creativity was perceived (Odena & Welch, 2007). As was the case with the aforementioned research originating in Taiwan, these studies also recommended and prioritized the need for adequate training and preparation in order to overcome the obstacles that could potentially obstruct the incorporation of creativity in music education.

Although no similar studies in English have emerged from Taiwan, some studies conducted in Hong Kong might provide an indication of the contextual features that prevail in the East Asian region and impact on teacher thinking. In a study undertaken by Ng and Morris (1998), music teachers gave relatively low priority to creativity despite acknowledging its importance. Creativity was perceived by teachers to be inimical to established teaching styles, the prevailing assessment culture, and the context of the schools. In particular, teachers perceived creativity to be a threat to class discipline, a potential source of chaos, and difficult to assess. In a subsequent study of Hong Kong junior and senior high school music teachers, Leung (2000) found that creative music making comprised less than 10% of all classroom musical activities. A variety of internal and external factors including teachers' personal interest in creativity, and the adequacy of the teachers' training and experience were found to be influential in determining whether creativity was encouraged and nurtured in the classroom. In a third and more recent study investigating creativity and assessment in arts education in Hong Kong, Leong (2010) described the 'vast' disparity between the creative orientations of music and visual art programs, the former focusing rather on the utilitarian benefits of music education than creative activities. In stark contrast to visual art which is driven by creative activities, Leong suggests that the high value placed on examination results motivates students, parents and principals to focus on learning the technical and theoretical aspects of music. In conclusion, Leong questions the competency and confidence of music educators to plan and implement a creativity-centred curriculum, and further recommends that future

research is needed to investigate the kinds of learning that take place in arts education, and the conceptions of creativity held by arts educators.

1.3 Research aim and questions

In view of the absence of related research in Taiwan, the primary aim of this study is to create new knowledge in this area by investigating Taiwanese music teachers' experiences and understanding of creativity in the classroom environment. By building on previous research undertaken in the UK and Greece, I hope that the present study can extend knowledge pertaining to teachers' understanding of creativity, and in particular in relation to the factors that prevail in the context of Taiwan. Although culture plays a part within the study, this is not the focus of the research. The objective is to examine teachers' understanding of creativity, and how it relates to their classroom experiences and teaching practice rather than looking for causal links. Regarding the significance of the study, I hope that through gaining knowledge of how Taiwanese music teachers experience and understand creativity, there will be a practical value and application that will enable teacher educators to provide enhanced training and support for both pre-service and in-service teachers within Taiwan and beyond.

The specific research questions are as follows:

- How do Taiwanese music teachers experience and understand creativity in the classroom?
- What factors shape Taiwanese music teachers' experiences and understanding of creativity in the classroom?

1.4 Organisation of the study

Chapter 2 provides a review of the relevant literature, and is structured in three sections. The first section focuses on the nature of creativity as a general construct and how it is defined in the research community. In the second section, musical creativity is discussed in terms of the traditional and new concepts. Thereafter, the role of agency and autonomy in creativity is introduced, followed by

some selected literature pertaining to the nature of creativity in the music classroom in both Western and Eastern contexts. In the third section, studies of the way teachers think about and conceptualize creativity are reviewed. A short summary concludes the chapter.

Chapter 3 gives details of the methods employed in the study and the philosophical rationale that underpins them. Thereafter, a description regarding the participants of the study, the nature of cross cultural research, data collection methods, and data analysis is provided. Finally the aspects of the reliability and validity of the study are considered.

Chapter 4 presents the findings of the study and is divided into three parts. In the first part, a summary of the findings is provided. In the second part, findings are examined in depth according to common structural dimensions. In the third part, a graphic depiction of the findings is given, supported by an extensive explanation.

Chapter 5 discusses the findings in relation to the literature introduced in Chapter 2. It begins with a short summary of the findings. Factors that shaped the research participants' experiences and understanding of creativity are considered, after which the discussion moves to an exploration of the overarching themes that address the meaning of creativity as it appeared to teachers. Thereafter, the wider implications of the research are discussed in relation to the individual categories of description, and to similar studies that have sought to categorize teachers' views of creativity. The chapter concludes with a short coda.

Chapter 6 concludes the thesis. This chapter begins with an overview of the study. Following this, some limitations of the study are presented. Thereafter, the implications of Taiwan's adoption of a universalized approach to creativity education are considered. In this section the four essential characteristics inherent in the modern, democratic concept of creativity – *innovation, ownership, control,* and *relevance* – are examined from the local perspective, and what this means in the context of music education. The chapter concludes with recommendations arising from the study, suggestions for future research and some closing remarks.

2. Literature review

2.1 Overview of chapter

This chapter reviews selected literature on creativity that is relevant to the aims of the present study. It is divided into three parts. In the first part, a general overview of some definitions and theories of creativity is provided. It begins by introducing the elusive nature of the concept, followed by an examination of the broadening scope of creativity research since the mid-twentieth century, focusing in particular on the social psychological and systems approaches to creativity research. Thereafter, the two main conceptualizations or types of creativity are discussed; extraordinary and ordinary (the traditional and the new). In the second part, literature on musical creativity is reviewed in relation to the traditional and new concepts. Following this, the role of agency and autonomy in creativity is examined and its applicability to both teachers and learners. Next, literature pertaining to creativity in the music classroom is reviewed within the framework of shaping social and contextual factors. The second part concludes with an examination of some literature of creativity within the East Asian music classroom. The third part reviews studies that have investigated teachers' thinking about creativity, focusing on different aspects of their conceptualizations, and how certain investigations have sought to categorize the different way teachers think about creativity. Finally, the chapter concludes with a brief summary.

2.2 The concept of creativity

Creativity has been described as a slippery concept (N. Cook, 2012; Philpott, 2006), its elusive nature being attributed, at least in part, to how people define it and the criteria that constitute it (Sternberg & Lubart, 1999). While it is generally accepted that creativity comprises something that is novel and of value, there still exists confusion and a lack of consensus regarding a common definition (Parkhurst, 1999; Runco & Jaeger, 2012). Yet, even when defined, the further explication of creativity often continues to be problematic. From one perspective it has been argued that it is 'the preponderance of myths and stereotypes about creativity that collectively strangle most research efforts in this area' (Plucker,

Beghetto, & Dow, 2004, p. 83). Others suggest that its spanning of many disciplines has led to the phenomenon of creativity being studied from different perspectives, using a variety of idiosyncratic terms (Wehner, Csikszentmihalyi, & Magyari-Beck, 1991).

However, over the course of more than sixty years of research a degree of consensus has been reached, notably that the study of creativity involves four components, people, processes, products, and press (environment) (Eysenck, 1996; Rhodes, 1961). Secondly, much has been written about creativity as a concept that has evolved over time and within a cultural and historical milieu, and whose ancient roots still hold sway to a certain extent over how the concept is considered today (Albert & Runco, 1999; Kearney, 1988; Kristeller, 1983; Tatarkiewicz, 1977; Weiner, 2000). For example, the myth of the creative genius propagated during the 18th and 19th centuries is one such notion that continues to influence thinking in some quarters, leading to the belief that creativity is a rare, and extraordinary occurrence (Albert, 1975; Weisberg, 2010). More contentious is the matter of whether creativity should be considered domain-general or domain-specific. Early studies assumed creativity to be a general trait, whereas in recent years it has been claimed that creativity is specific to domains, (Baer, 1998; Baer & Kaufman, 2005; Gardner, 1993b; Runco, 1987). This may have considerable implications for educators. In other words, although creativity might be viewed as a general cognitive skill, there are also kinds of creativity within individual domains that need to be recognized and specifically targeted by teachers (Kaufman & Baer, 2008).

2.2.1 The broadening scope of creativity research

While the foundations of creativity research are understood to have been laid in the nineteenth century (Becker, 1995), it is J. P. Guilford's (1950) keynote address to the American Psychological Association (APA) that has been widely regarded as a catalyst in the modern era of creativity research. Entitled *Creativity*, his speech not only called for those present to engage in a neglected area of psychological research, but also laid the groundwork for how creativity was to be viewed, tested and defined for the next several decades. Almost immediately a

conception of creativity was presented which placed the creative person at its centre:

> In its narrow sense, creativity refers to the abilities that are most characteristic of creative people. Creative abilities determine whether the individual has the power to exhibit creative behavior to a noteworthy degree. Whether or not the individual who has the requisite abilities will *actually* produce results of a creative nature will depend on his motivational and temperamental traits. (Guilford, 1950, p. 444; emphasis in original)

Although an explicit definition of creativity was not provided, what followed was important in that it laid out the key steps needed to be taken in order to identify, and measure creativity. As a psychologist, Guilford immediately established the domain of creativity as an intrapsychic phenomenon comprising a range of personality and intellectual traits that could be found within a general population to a greater or lesser degree.

From thousands of observable traits, Guilford proposed that, through the use of a factorial analytic research design, it could be possible to identify and isolate those that were more prevalent in creative individuals, and moreover that these traits might be assessed by the construction of new psychometric tests. Important for Guilford was that creativity tests should be distinct from those for intelligence, which he believed emphasized different abilities and, in so doing, he distanced himself from a commonly held belief that creativity and intelligence were inextricably bound together. Further, Guilford proposed that, unlike multiple choice intelligence tests, creativity tests should be open-ended in nature to encourage divergent thinking (generating a variety of solutions), and measured in terms of fluency and frequency of response (producing a large number of ideas in a given time).

Over the next twenty years Guilford's notion of divergent thinking (later known as divergent production) became an integral part of his 'Structure of Intellect' (SOI) model, a 120 factor matrix, comprising three dimensions, operations, products, and contents, containing five, six, and four factors respectively (Guilford, 1956, 1967). The paper and pencil psychometric tests devised for divergent production as a factor of the operations dimension, such as finding unusual uses for everyday objects (Guilford, 1956), became standard tasks adopted by many researchers in subsequent measurements of creativity, including the widespread and influential

Torrance Tests of Creative Thinking (Sternberg & Lubart, 1999). The Torrance tests, comprising both verbal and figural thinking tasks, built on Guilford's ideas and further reinforced the view that the 'person' approach was central to the definition of creativity (Amabile, 1996; Sternberg & Lubart, 1999).

Guilford's address had set the stage for what was has been called a golden age of creativity research and the domination of the psychometric approach to creativity for the following 25 years (Plucker & Renzulli, 1999). Nevertheless, while there may have been a general consensus in the approach to research during these years, the definition of creativity was (and still remains) more contentious. Guilford (1950) provided two criteria that remain prevalent in modern definitions of creativity: (1) a 'creative person has *novel* ideas' (p. 452, emphasis in original); (2) for these ideas 'to be realistic or accepted [they] must be done under some degree of evaluative restraint' (p.453). Modern definitions of creativity that have adopted these criteria, now often refer to them as originality, and appropriateness (Mayer, 1999). A typical definition of creativity is provided by Sternberg and Lubart (1999), who describe it as the 'ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task restraints) (p.3). However, this definition says little about who decides what is novel or appropriate, particularly if one subscribes to the view that creativity extends beyond the individual, to include the wider social, cultural, and historical milieu (Amabile, 1996).

The idea of a decontextualized, global concept of creativity proposed by Guilford as a property of people and their psychological traits was not one that was shared by all. Indeed, surprisingly soon after Guilford's APA address, Morris Stein (1953) looked beyond the creative individual to provide an alternative definition that incorporated the role of culture:

> The creative work is a novel work that is accepted as tenable or useful or satisfying by a group in some point in time. (Stein, 1953, p.311)

Based on studies of Chicago artists and scientists, Stein (1953, 1963) saw creativity in terms of internal and external frames of reference. While the internal psychological processes of creativity were essential, equally important were the external processes, forms of social transaction, the interaction between the

individual and the environment. In Stein's opinion a creative product had to be communicated to a group of individuals for validation. This might not happen immediately, but at some later point in history, as for example in the case of the artist Van Gogh. Further, Stein drew attention to the broader external environment of the cultural milieu, the underlying philosophical beliefs and religious traditions of a society, the influences exerted by parents and teachers as the 'bearers of culture' whose actions would directly encourage or inhibit creativity, and the critics and patrons of the arts and sciences, whose reputations permitted them to judge what was, or was not creative. Stein's inclusion of people in positions of power and influence, particularly those with specialized knowledge in a domain foreshadowed the move away from the notion of the person-centred approach towards more promising contextual methodologies that have guided the field since appearing in the 1980s and 90s, claiming that a confluence of multiple components must occur for creativity to happen (Sternberg & Lubart, 1996). While there are several different confluence approaches and componential models that attempt to capture the complexity of creativity (Lubart, 1999a; Sternberg & Lubart, 1999), it is perhaps Amabile's (1983) three-component social psychological model, and Csikszentmihalyi's (1988b) systems approach that stand out for their applicability in an educational context, particularly in the importance they attach to the influence of the domain and the field.

2.2.2 A social psychological approach to creativity

The social psychological approach developed in Teresa Amabile's (1983) componential model assumes that the process of creativity is underpinned by three major factors: domain-relevant skills, creativity-relevant skills, and task motivation. Unlike the earlier global conceptualizations of creativity presented by Guilford and Torrance, the componential model maintains that specific domain-relevant skills are fundamental for creativity to proceed. These include knowledge of and familiarity with the domain, technical skills, and domain-relevant talent, all of which are dependent upon innate cognitive and perceptual abilities, motor skills, formal and informal education. While individuals may possess similar domain-relevant skills, creativity-relevant skills are those which determine and differentiate the level of creative performance, through the use of appropriate cognitive styles,

knowledge of heuristics for generating novel ideas, and working styles that are conducive to creativity. Personality characteristics such as independence, self-discipline, perseverance, the ability to delay gratification, non-conformity in thinking, alongside training and experience in working creatively, are considered essential elements of creativity-relevant skills. The final component of Amabile's model, task motivation, comprises two elements: the individual's attitude toward the task, and the individual's perception of his or her motivation for undertaking the task. Task motivation is dependent upon levels of intrinsic motivation, which are in turn reinforced or impaired by the level of external constraints, such as social or environmental factors. The prominence accorded by Amabile to the influence of the social environment is what sets this account of creativity apart from previous versions, demonstrated in two studies conducted by Amabile (1979, 1982a). Both studies investigated the detrimental effects of extrinsic constraints on the artistic creativity of university students and children. Results showed that creativity for the experimental groups, competing for prizes or expecting evaluation, was judged lower when compared to control groups who had no extrinsic constraints imposed upon them. In both studies a high level of consensus was achieved amongst the experienced artists who had been selected to judge the creativity of the art works. Interestingly, one of the control groups in the 1979 study, which had been instructed in how to work creatively, produced work that was rated higher in creativity than any other group, despite lower levels of technical competence, and intrinsic interest. Apart from the implication that creativity can be taught, this brings to the fore the role of the judge, and the possibility of a shared set of beliefs as to what is considered to be creative.

Integral to Amabile's model of creativity is the consensual assessment technique. Amabile offers two definitions of creativity: a conceptual definition and a consensual definition (1996). The conceptual definition shares the dimensions of novelty and appropriateness common to many other definitions in addition to the requirement that the task should be heuristic rather than algorithmic. This means that tasks should have the possibility of multiple solutions rather than having a 'clearly identified goal' (Amabile, 1996, p. 35). However, it is the consensual or operational definition which is significant. It is here that the subjective nature of the

evaluation of creativity is recognized as a form of agreement between knowledgeable people, framed by the boundaries of a domain:

> A product or response is creative to the extent that appropriate observers independently agree it is creative. Appropriate observers are those familiar with the domain in which the product was created or the response articulated. Thus, creativity can be regarded as the quality of products or responses judged to be creative by appropriate observers, and it can also be regarded as the process by which something is judged to be produced. (Amabile, 1982b, p. 1001)

Amabile (1996) makes two important points regarding consensual assessment technique: that it is based on a creative product (response), and that there are degrees of creativity. The implications of this are that, while there may be creative processes these can only be identified in relation to a creative product (Amabile, 1996). Secondly, a product can be assessed as more or less creative in comparison to other products. Further, while it may not always be possible to characterize the specific features of creativity, it is nevertheless easier for individuals to recognize creativity when encountered. This permits observers appointed as judges to base their ratings of creativity on their own implicit assumptions, rather than rely on specific criteria.

Amabile's early application of the consensual assessment technique utilized expert judges, but over the years has evolved to employ groups of non-expert raters, albeit those who have experience and familiarity with the domain (Hennessey & Amabile, 1999). Although, there is generally a high level of agreement between experts' judgements of creativity, there seems to be a lesser degree of agreement between novices, and also variation in assessments when different groups or levels of judges are used to rate the same products (Kaufman & Baer, 2012). This has been demonstrated in a study of the application of the consensual assessment technique to school children's musical compositions (Hickey, 2001).

In this study, Hickey (2001) found there to be significant differences in the ratings made by five groups of judges; music teachers, composers, theorists, seventh grade children, second grade children. The music teacher group was further divided into sub-groups, comprising 'instrumental' teachers, 'mixed experience' teachers, and 'general/choral' teachers. The consensual assessment technique

proved to be moderately reliable for most of the groups, but the intergroup reliability was less consistent. While the 'general/choral' teachers had the highest levels of agreement surprisingly the composers had the lowest interjudge and intergroup reliability. Despite possessing high levels of expertise, the composers' lack of agreement was attributed to the gulf between the professional world of the composers and that of the children's creative thinking. Even within the different music teacher sub-groups there was variation in agreement regarding creativity, a reflection possibly of the existence of micro domains within a larger domain of music education (Baer & Kaufman, 2005).

2.2.3 A systems approach to creativity

Csikszentmihalyi (1988b) takes a broad view of creativity, asking not '*what*' is creative, but '*where*' is creativity? The notion that creativity can be studied by isolating the individual from the social and historical milieu is rejected. Instead, Csikszentmihalyi proposes that creativity is:

> a phenomenon that is constructed through an *interaction between producer and audience*. Creativity is not the product of single individuals, but of social systems making judgements about individuals' products. (Csikszentmihalyi, 1999, p. 314, emphasis in original)

Accordingly, the locus of creativity as conceptualized by Csikszentmihalyi is to be found not in one, but in three interrelated systems, the domain, the field, and the person. In this model the term domain refers to 'the formally organized body of knowledge that is associated with a given field' (Feldman, Csikszentmihalyi, & Gardner, 1994, p. 20) or the 'symbol system of a culture' (Csikszentmihalyi, 1988b). Identifying the domain has been described by Feldman and colleagues (1994) as a matter of 'informed judgement' with 'few formal criteria', but suggest that it may be necessary for analysis to break large domains into subsets, the domain of mathematics for example, comprising the branches of algebra, geometry, topology.

The field refers to those people who form the social organization of the domain, and who are in a position to evaluate and sanction what is or is not acceptable within that domain. At the person level Csikszentmihalyi believes that 'creativity occurs when a person makes a change in a domain, a change that will be

transmitted through time' (1999, p. 315), an example of which can be found in Albert Einstein's change to the domain of physics.

In this model the subsystems of the domain and field are embedded within the larger contexts of culture and society respectively. Csikszentmihalyi (1999, p. 317) suggests that it might be useful to view culture as a 'system of interrelated domains.' In addition, the role of the domain in the creative process must be taken into account. Questions arise as to the nature of the symbolic system of the domain, the level of integration of information within the domain, the centrality of the domain to the culture, and the accessibility and autonomy of the domain. For example, domains with highly developed symbol systems such as mathematics are assumed to be better positioned for innovation. Conversely, in domains that are loosely organized it will be harder to determine what constitutes a novel change. Domains whose symbol system is too rigid and tightly prescribed will be unlikely to accommodate creative change. Domains that are central in a culture are more likely to attract gifted and creative individuals, yet those that lack autonomy will struggle to pursue innovation.

In the social context, creativity has more opportunity to flourish in societies that are wealthy, have a material surplus, value and encourage creativity, that are open to novelty, and can tolerate change. The field, as part of the society is directly influenced by these prevailing conditions. Deprived of resources and status, the field will stagnate with a resulting decline in creativity. A field that is central to the values of a society is more likely to attract innovative individuals, as is a field that encourages original thought.

The systems approach of Csikszentmihalyi has been criticized for focusing on forms of eminent or exceptional creativity (Craft, 2000). Indeed, in providing a definition Feldman, Csikszentmihalyi and Gardner are explicit in characterizing creativity as:

> the achievement of something remarkable and new, something which transforms and changes the field of endeavor in a significant way. In other words, we are concerned with the kinds of things that people do that change the world. (Feldman, et al., 1994, p. 1)

From a modern educational perspective, clearly this definition is of limited use, although the model was adapted for the context of the classroom at a later date by

substituting the role of the field with that of the teacher, and the domain with the body of knowledge of the subject to be studied (Csikszentmihalyi & Wolfe, 2000). Recognizing both the merits and the limitations of Csikszentmihalyi's systems approach, Anna Craft (2000) has subsequently presented a revised framework that she believes is more suited to the context of education. Unlike Csikszentmihalyi's approach, the underlying assumption of Craft's framework is that creativity is an everyday occurrence accessible to all. In this conceptualization, creativity is the interaction of people, processes and domains, subsumed within the larger environment.

2.2.4 Types of creativity

Despite the many varied and differing views on creativity, two main concepts have emerged over the past several decades – typically one that portrays creativity as something rare and extraordinary, the other that describes it as an ordinary, everyday occurrence that all people are capable of expressing to a greater or lesser degree. The two types of creativity have been termed in a variety of ways: *primary* and *secondary* (Ghiselin, 1963), *special talent* and *self-actualizing* (Maslow, 1968), *traditional* and *new* (R. K. Elliott, 1971), *eminent* and *everyday* (Nicholls, 1972; Richards, 1993), *major* and *minor* (Mumford & Gustafson, 1988), *extraordinary* and *ordinary* (Ripple, 1989), *Big C* and *little c* (Craft, 2001; Gardner, 1993a), *historical* and *psychological* (Boden, 2004), *elite* and *democratic* (National Advisory Committee on Creative and Cultural Education [NACCCE], 1999). Although most of these accounts describe essentially the same phenomenon, there are some noteworthy differences and interesting perspectives provided by several authors.

In contrast to most contemporary notions of creativity, Ghiselin's (1963) asserts that creativity is a rare competence, that the majority of people are unlikely to accomplish. Although adopting an all or nothing approach, Ghiselin believes that creativity can be articulated in two distinct modes, primary and secondary (also termed by Ghiselin as major and minor). Secondary creativity of the 'minor' sort involves the reordering of existing concepts or elements into new patterns, but not a fundamental alteration of the meaning of an old configuration. At the primary or

‘major’ level, creativity is conceived as the introduction of new elements, meanings, or insights that intrinsically alter or displace an established order, or on rare occasions creates a new order. This is akin to Csikszentmihalyi’s (1999) notion of making changes to a domain as discussed earlier.

The conceptualization offered by Maslow (1968) offers at one extreme special talent creativity, but differs from Ghiselin’s account primarily because at the lower level, creativity is distinguished as form of self-actualization that can be manifested in any activity. In this form of creativity the outcome does not necessarily have to result in a product. Self-actualizing creativity stresses personality rather than achievement and is evident in people who share a range of positive personality traits: these might include boldness, freedom, spontaneity, and self-expression (Maslow, 1968). In this sense creativity can be seen as a way of being, as a form of personal improvisation to life.

Similarly, Ripple’s (1989) account speaks of ordinary creativity, one that involves the solving of life’s mundane problems encountered on an everyday basis by all humans. Ripple draws a distinction between thinking and creativity which he believes ‘results from ordinary people thinking in identifiably unique ways’ (p. 191). In Ripple’s opinion ordinary creativity is teachable, learnable, and democratic, and is present in everyone to a greater or lesser degree. Extraordinary creativity, conversely, is unique, rare, elite and ‘aristocratic’ in nature. Nevertheless, although extraordinary creativity is ‘no longer respectable as the dominant model of human creativity’ (p. 191), Ripple believes that some of its attributes are still retained in the shift to the democratic concept.

More recently the NACCCE (1999) has contrasted the principles of democratic and elite creativity where the focus shifts away from the talented individual to embrace a more egalitarian approach that recognizes creative potential in everyone, given that the conditions are right and suitable opportunities are provided. While acknowledging the importance of elite creativity, the NACCCE considers the exclusivity of this concept of limited value within an educational context. Accordingly, democratic creativity is described as pervasive, inherent in all areas of human activity and practice, it can be accomplished individually or collaboratively, it is something that all people are capable of achieving, yet it is

dependent on the acquisition of ‘relevant knowledge and skills’ (p. 29). The NACCCE report is explicit in distinguishing its conception of creativity from that of problem-solving. This is counter to Maslow and Ripple’s notions of self-actualizing and ordinary creativity, both of which highlight the generality of creativity and its intimate association with problem-solving.

Taking an historically informed perspective, R. K. Elliott (1971) describes two concepts of creativity, the ‘traditional’ and the ‘new’. In the traditional version creativity is unproblematic and is synonymous with the arts and of creating or making something. In this concept, creativity is mythical and mystical, free from the constraints of reality that limits the scientist in the discovery of a pre-existing truth. The new version however, coming into prominence during the Cold War period, underpinned by the race for innovation in space and nuclear technology, sees a transformation of the concept from that of artistic creation to one of general problem-solving. In this version, which is now no longer contingent upon making something, ‘creativity is imaginativeness or ingenuity successfully manifested in any valued pursuit, and the paradigms of creativity are located not in art but in science and practical activity’ (R. K. Elliott, 1971, pp. 139-140). In the context of education Elliott argues that the new version of creativity can function as a ‘regulative idea’. In other words, as a means of enablement, ‘the focus of human hopes and aspirations ... of freedom, founding, innovation, progress and autonomy’ (R. K. Elliott, 1971, p. 151).

Gardner’s (1993a) conceptualization of ‘Big C’ creativity focuses on eminent creators, those who have been judged communally by a group of individuals or institutions to have made significant changes to a domain. In this conception the importance of mastery of that domain by the creator based on a discrete intellectual competence or intelligence is further stressed (1993b). Gardner (1999) is at pains to highlight the decade or more that it takes to achieve mastery in a domain, and the additional decade required to ‘fashion work that is creative enough to alter that domain’ (p. 119), whilst further noting the ‘amalgams of intelligences’ that are frequently present in exemplary creators.

‘High creativity’, or extraordinary creativity described by Craft (2001) is to a large extent influenced by the work by Gardner, but is used by Craft to contrast with her

conception of ‘little c’ or everyday creativity. For Craft ‘high creativity’ means ‘the creativity of the genius ... [characterized by] innovation/novelty, excellence, recognition by the field within which it takes place and a break with the past understandings or perspectives’ (Craft, 2001, p. 46). In contrast, Craft’s (2001) conceptualization of ‘little c’ creativity is situated in the world of ordinary people, involving autonomy and personal agency, taking intentional action, coping with everyday challenges, being innovative and imaginative, and finding problems as well as solving them. Whereas ‘Big C’ creativity is judged externally in relation to the field and the domain, the value accorded in ‘little c’ creativity is from the point-of-view of the child, in that it should be useful and meaningful to the learner in the context of their lives (Craft, 2000).

The internal meaningfulness of creativity is also articulated in Boden’s (2004) sense of psychological or ‘P-creativity’, in which creativity is ascribed to any idea that is new to an individual, regardless of whether that idea has been thought of previously by others, and ‘*whose significance is recognized* by the person concerned’ (Boden, 2004, p. 44, emphasis in original). Boden’s designation of ‘P-creativity’ partially solves the oft-cited problem concerning originality and value by placing them in relation to the individual’s perception. However, Boden acknowledges that when evaluative judgements are made by people or social groups beyond the individual, even this ‘explanation of creativity is hostage to the essential element of value’ (Boden, 1994, p. 77). At the other extreme is Boden’s historical creativity, termed ‘H-creativity’, referring to those acts of creativity which are novel to human history, ideas which have never been previously thought of before, and which defy systematic explanation (Boden, 1994). According to Boden ‘historical’ creativity occurs by exploring and transforming conceptual spaces, the generative principles unique to a domain.

2.3 Musical creativity

The concept of musical creativity has been predominated by the Romantic view and its close association with the arts (Burnard, 2012b). With origins that can be traced back to the late eighteenth century, it is from this version that musical creativity is still widely regarded as a singular, individually oriented activity, based

on innate talent or a rare and exceptional gift (Burnard, 2012a; Leman, 1999). The elevation of the ideology of the solitary, independent composer, coupled with changes in the roles of performer and listener has resulted in a view of musical creativity that has been described as a 'hierarchy of value', and can be found in contemporary music education's composing, performing, and listening model (N. Cook, 2000). The implications of this on how we think about musical creativity are considerable, particularly in the way creativity in music education is conceived. While it is said nowadays that traditional beliefs regarding musical talent have to a large extent disappeared among music educators (Humphreys, 2006), there still remain elements of the traditional concept of creativity in the form of commonly held beliefs and myths that continue to linger in educational institutions and the subtexts of music books (Burnard, 2012a).

2.3.1 Traditional and new concepts of musical creativity

As in the general literature, there are two main accounts of musical creativity – the traditional and the new. These have been discussed by several authors, highlighting the tensions and ambiguities that can exist in regard to how musical creativity is perceived (Odena, et al., 2005; Philpott, 2006; Plummeridge, 1980). Philpott illustrates these tensions by identifying a series of contrasting attitudes that he suggests may exemplify the two approaches to creativity, including tradition versus innovation, genius versus everyman, technique versus expression, cognition versus feeling, 'divine' and rare versus common, product versus process (Philpott, 2006, p. 122). In a study of creativity in an English secondary school, Odena, Plummeridge and Welch (2005) found that while teachers' perceptions of creativity were in accordance with the new version, their understanding and description of the concept was not always clear or in agreement. Plummeridge (1980) suggests that, in some instances, confusion has arisen when the new concept has been 'mistakenly regarded as a characterisation of the "traditional"' (Plummeridge, 1980, p. 36). While the traditional view of creativity is based on the skilled composer paradigm and the production of a significant musical product, Plummeridge accepts that this clearly could not be applied to children's compositions, and therefore it is necessary to identify the criteria for the judgement of those compositions. What counts as valuable? As long as creativity is viewed in

the traditional manner, then a child's composition can be judged accordingly, albeit in a '*weaker* sense' (Plummeridge, 1980, p. 36, emphasis in original). However, if the new concept conflates the idea of a musical composition with that of a problem-solving process, as in the case of sound explorations, it misses the point of the aesthetic nature, artistic achievement, and musical sensibility that is defined by a musical tradition. Plummeridge summarizes as follows:

> If we accept the new version of creativity then I think that we can say that children can be creative in any number of ways in the classroom. But ... their creativity may not be particularly musical. Their exploration of instruments, however creative, may be no more than experimentation with sound effects. Ultimately, of course, this sort of work can only be judged in terms of what is produced which takes us back to the same sort of evaluative questions that have to be faced with the traditional concept. The idea of a creative process without reference to a product is misconceived. (Plummeridge, 1980, p. 39)

At one extreme the traditional version infers an elitist, product-oriented and value-laden point of view with the composer at its centre, while at the other the new concept might merely mean any unconstrained musical activity, potentially lacking in musical meaning (Plummeridge, 1980).

The conflict between the traditional and new versions can be found in some of the attempts to delineate musical creativity. Questions arise as to the role of originality, novelty and value believed to be inherent within the construct, whether or not creativity should be defined as a product or process, and to what extent talent and specialized knowledge is a requisite for musical creativity. Opposing views have been articulated by authors over the course of several decades. Typically, much of the discussion has focused on musical composition and improvisations as the primary means of musical creativity (Barrett, 1998; Koutsoupidou & Hargreaves, 2009), with performance and listening perceived by many to offer fewer opportunities for creative expression (Allsup & Benedict, 2008; D. J. Elliott, 1995b). Although it is tempting to portray two versions of musical creativity as simply a product versus process dialectic, the reality points to a more complex situation, that of overlapping ideas and features adopted by authors with otherwise differing points of view (D. J. Elliott, 1995b; Hickey & Webster, 2001; Reimer, 1970).

As such, the focus of the traditional model centres on exceptional creativity, typified in the general literature by Margaret Boden's sense of 'historical creativity' (1994, 2004), the notion of 'Big C' creativity proposed by Howard Gardner (1993a), and Anna Craft's 'high creativity' (2001). One of the most comprehensive and forthright accounts of musical creativity in the traditional sense can be found in David Elliott's key text *Music Matters: A New Philosophy of Music Education* (1995b). Elliott adopts a systems approach to creativity (Csikszentmihalyi, 1988a; Feldman, et al., 1994), arguing that creativity is dependent on originality and the significance of the achievement, is promoted by expertise and a proficient level of 'musicianship' (subject-matter knowledge), and is bound by the context and conventions of the domain. Composing, improvising, performing, and arranging are all considered potential vehicles for creative expression that might lead to a tangible musical achievement, when accomplished through an 'intentional, goal-directed effort' (D. J. Elliott, 1995b, p. 222). However, while all the above-mentioned activities have creative potential, creativity is not necessarily a given. Creativity can only be conferred on a musical achievement by experts in the field (including teachers) in relation to the traditions and accepted standards of the domain. Essential to Elliott's position is the acquisition and development of proficient levels of musicianship, without which individuals would lack the expertise necessary to generate and select musical ideas. Accordingly, in Elliott's view 'musical creativity and musicianship are mutually interdependent and interactive' (p. 227). In Elliott's opinion the word creativity is used 'in relationship to a tangible product or achievement of some kind that knowledgeable people value or cherish for one reason or another' (D. J. Elliott, 1995b, p. 216). The idea that creativity can be explained as a special mental process is dismissed by Elliott, and likewise he is forthright in his rejection of creativity being conceptualized as problem-solving.

The focus on the individual and the acquisition of relevant skills has been expounded upon elsewhere by David Elliott in his view on creativity, musicianship and improvisation (1995a). Perhaps it is not surprising that Elliott's version of creativity has been criticised for adhering too much to a model of professional standards, excellence and expertise, to a belief in an absolute and an ideal, and as such failing to account for a diversity of musical practices and genres, particularly in a school environment 'when moving down the educational ladder'

(Regelski, 2000, p. 79). However, many of the points that Elliott makes regarding ‘musicianship’ and can be found elsewhere in the literature, in particular in reference to musical composition and improvisation.

While the compositional processes and work habits of professional composers are commonly considered to be underpinned by high levels of training, knowledge and expertise (Weisberg, 1999), this stance has been repeatedly maintained over many decades by advocates of the traditional approaches in the study of musical composition (Hindemith, 1952; Maxwell Davies, 1963; Rainbow, 1994; Stephens, 2003). Likewise, in musical improvisation it has been proposed that is possible to differentiate between experts and novices in at least five ways: the ability to audiate (hear sounds inwardly); the orientation toward the product versus the process; the skill in manipulating the instrument or the voice; the range of strategies for developing the improvisation; the repertoire of stylistic conventions in a given style (Kratus, 1995).

The developmental model of musical improvisation presented by Kratus shows seven sequential stages of learning, ranging from pre-improvisational exploration of sounds to personal improvisation ‘in which the performer transcends recognized styles to develop a new style’ (Kratus, 1995, p. 30). The first two levels are considered process oriented, while the remainder are product oriented. Whether all seven levels could be considered creative is not discussed by the author, but elsewhere Kratus (1990) states that exploration is pre-creative. Certainly progression to the higher levels (fourth and beyond) in the model put forward by Kratus is dependent upon an individual’s high levels of instrumental facility and performance technique, as opposed to the more inclusive stance in which improvisation is presented as a conversational, collaborative and social practice that can accommodate a wide range of skills (Sawyer, 1999).

It is perhaps not surprising that differing points of view emerge amongst music educators regarding the criteria of craftsmanship, relevant domain knowledge, and skill, and the extent to which formal education is deemed necessary for creative accomplishment (Berkley, 2001). The argument that music education, and thus musical creativity requires the sustained levels of long-term training in order to achieve excellence goes hand-in-hand with the notion that musical composition (or

improvisation) must be defined within a cultural tradition or framework that is actively reinforced by the teacher (Auh & Walker, 2003; Hargreaves, 1999; Webster, 2005).

In contrast to the traditional, elite version of creativity, the new concept shifts the focus away from the talented individual to embrace a more democratic approach that recognizes creative potential in everyone, given that the conditions are right and suitable opportunities are provided (National Advisory Committee on Creative and Cultural Education [NACCCE], 1999). When applied to music education, the values of democratic and ubiquitous creativity have significant implications on the way that creativity is conceived. Now creativity can be seen a process of exploration, of meaning-making and inclusivity (Burnard, 2000; Dennis, 1970; Paynter, 1982; Paynter & Aston, 1970). Taking an aesthetic stance, Bennett Reimer (1970) regards creativity as a process rather than that of the making of a product, one of exploration of the expressive elements of music, in which creativity is possible at any level of musicianship or stage of development (Reimer, 1990). Likewise, Webster's (1990, 2002) model of creative thinking takes a process-oriented stance in which imagination and problem-solving are at its core, and where the final product is deemed to be original by the creator:

> Creative thinking ... is a dynamic mental process that alternates between divergent (imaginative) and convergent (factual) thinking, moving in stages over time. It is enabled by internal musical skills and outside conditions and results in a final musical product that is new for the creator. (Webster, 1990, p. 28)

By focusing on the mental processes Webster hopes to demystify creativity and the confusion surrounding it, making it more accessible to educators. Beginning with product intentions of composition, performance, improvisation, and listening, Webster's model shows a cyclical sequence of thinking processes that are aided by enabling skills and conditions. Enabling skills, including musical aptitudes, conceptual understandings, craftsmanship, and aesthetic sensitivity, are likely to be influenced by formal education, while enabling conditions, comprising personal and social/cultural contexts, are largely independent of formal education. Within the cycle of convergent and divergent thinking there exists a temporal aspect that differentiates composition, performance, and repeated listening from improvisation and single listening. Webster (2002) describes the former as 'time-independent'

and the latter as ‘fixed time’, noting that since improvisation and single listening do not have the benefit of ‘time away’ and reflection, ‘creative thinking is part of a flow of musical behaviour’ (2002, p. 29).

The spontaneity and ‘flow’ of the creative experience alluded to by Webster has been frequently described in the literature on children’s music-making beyond the confines of the classroom (Barrett, 2012; Custodero, 2012; Harwood, 1998; Marsh, 1995). In this kind of creativity children participate in communities of practice, engaging in and controlling elaborate and often complicated singing games (Harwood, 1998). Composition and performance are bound together as groups of children co-create variants of the singing games according to the needs of the group or individual (Marsh, 1995). As in Webster’s ‘fixed time’ characteristic of improvisation, Sawyer (1998) has suggested that product/process distinction found in much of the creativity research literature should be reconsidered in the context of creativity in performance, which he believes is simultaneously a process and a product. Sawyer continues by stressing the difficulty of separating individual creativity from the social and contextual aspects of performance, an observation made similarly of Ghanaian children’s singing games in which the creative undertakings require the full participation of all members of the group (Addo, 1997).

2.3.2 The role of agency and autonomy

A theme common in many accounts of children’s music-making is that of the role of personal agency and autonomy. Whereas in the traditional version musical creativity requires compliance with the conventions and constraints imposed upon them by the dominant culture (usually the Western high-art model), in the world of children’s music-making the children themselves become active agents in shaping their musical culture (Barrett, 2003, 2006). In her research on flow experiences in musical activity, Custodero (2012) states that ‘being creative gives meaning to action; it is the ultimate act of agency’ (p. 373), and consequently allows students have control over their own learning.

The longstanding tradition of teacher control in the music classroom inevitably impacts on the agency and autonomy of the learner and the way creativity is

experienced (Wiggins, 1999). However, control can extend beyond the classroom and can similarly dictate how creative activity is experienced by both parties (Beghetto, 2010; Spendlove & Wyse, 2008). Aspects of agency and autonomy for both teacher and learner have been discussed in the general literature on creativity education. For example, the constituents of creative activity in the classroom are characterized as innovation, ownership, control, and relevance, (Jeffrey, 2006; Woods, 1990). From the teacher's perspective this means that something new is produced, they have ownership of their ideas, control of their pedagogical practice, and are 'culturally attuned' to their students needs (Woods, 1990). Running parallel are the same characteristics attended to from the perspective of students, and which are presented by Jeffrey (2006) as follows:

- *Relevance.* Learning that is meaningful to the immediate needs and interests of pupils and to the group as a whole
- *Ownership of knowledge.* The pupil learns for herself – not the teacher's, examiner's or society's knowledge. Creative learning is internalized and makes a difference to the pupil's self
- *Control of the learning processes.* The pupils is self-motivated, not governed by extrinsic factors, or purely task-oriented exercises
- *Innovation.* Something new is created. A major change has taken place – a new skill mastered, new insights gained, new understanding realized, new, meaningful knowledge acquired. A radical shift is indicated, as opposed to more gradual, cumulative learning, with which it is complementary. (p. 401)

Much of what is described above relates to aspects of agency and autonomy in the processes involved in creativity. In general, creativity in the classroom is therefore dependent on how tasks and activities are defined and structured, and how classroom interactions and relationships are conceived and realized. For example, it has been argued by Esquivel (1995, p. 198) that teachers' 'philosophical outlook and attitudes, the learning environment they provide, the instructional approaches they implement, and their relationship and behavioral interactions with students' play a significant role in fostering the creative behaviour of students.

2.3.3 Creativity in the music classroom

Creativity in the music classroom has been addressed principally in studies that have investigated the areas of composing and improvisation. Typical of these is the body of research that has reported music teachers' understanding of children's composing activities (e.g. Berkley, 2001; Berkley, 2004; Dogani, 2004). From these studies emerges a picture not only of how composing is conceived by teachers, but also roles that are adopted and the pedagogical practices that are employed. For example, in Dogani's (2004) study some teachers interpreted creativity from a technical-rational perspective, in which composing and creativity were directly equated. For these teachers, composing was used as a framework to teach musical conventions and skills, pedagogical practices were teacher-centred, and there was a tendency to be product oriented. In contrast, teachers who demonstrated exceptional practice were more attuned to their students' needs, provided a supportive learning environment that encouraged independent learning, and enabled students to engage in the processes of creativity in ways that were personally meaningful.

Similar findings have emerged from Berkley's (2001) investigation of composing in the classroom. Interestingly, some teachers believed that composing was not a form of knowing, considering it as taking time away from acquiring valued formal musical knowledge and skills. Conversely for other teachers, composing was valued as a way of learning about music and expressing creative freedom. These teachers structured composing activities around creative schemes of work as opposed to using the formal or semi-formal methods of teaching adopted by the other educators. In a later paper, Berkley (2004) elaborates on the role of teachers by providing a conceptual framework that exemplifies the range of teaching strategies employed in teaching composing. These include training and instruction, management of the physical/emotional environment, and facilitation. Teachers who employ training and instruction strategies tend to do so in teacher-centred formal lessons in which control and conformity are emphasized, and content is closed. In such lessons, the priority of the teacher is to promote convergent thinking, communicate knowledge about theory, techniques, rules and conventions, and to manage the physical environment. In contrast, teachers whose pedagogy is oriented to facilitation are inclined to promote discovery,

creativity, authority, ownership, and divergent thinking in lessons where content is open. In these examples, the focus of both teacher and student is on one another, and the priority of the teacher is toward the management of the emotional environment.

What emerges from the above-mentioned studies is how and to what extent creativity is fostered in the music classroom according to the way teachers perceive the nature of music education and their own pedagogical practice. However, teachers' perceptions do not exist in a vacuum, but arise from their concrete experiences within a social and contextual framework (Elbaz, 1981). For example, although not directly addressing creativity, Bresler (1998) reports on how school music can vary according to three interrelated contexts; the micro, meso, and macro. At the micro level, Bresler draws our attention to the key role teachers' personal knowledge and musical experiences play in shaping how music education is presented (see also Drummond, 2001; Odena & Welch, 2007). Bresler notes of specialist music teachers that:

> Goals, contents, and activities were intimately related with the images teachers held regarding their role in the classroom, as well as with the perceived role of music in their students' and their own lives. (1998, p. 14)

While the previously mentioned studies by Berkley (2001, 2004) and Dogani (2004) are primarily concerned with classroom interactions, Bresler emphasises the importance of factors and contexts that lie beyond this setting, but which can equally influence the way music education is defined and shaped. These are identified as the meso, or institutional context of the school and the macro, the broader context of the educational and cultural environment. At the meso level, Bresler argues that a school's allocation of time and space are indicative of music's status within an institution, either supporting or undermining music teachers' sense of professional autonomy, self-control and belongingness. Bresler's depiction of the macro level pertains to the influence that society exerts on how music education is perceived, valued and prioritized. Here we see the effects of curriculum reform, the value attached to mandatory assessments and sundry other value systems coming into play. Informed by these contexts and settings, music teachers operate and tailor music education.

2.3.3.1 Creativity in the East Asian music classroom

In the absence of research conducted in Taiwan that is published in English, some studies undertaken in Hong Kong serve to illustrate how music teachers in the region attempt to reconcile creativity education with their views and beliefs about school music and the pressures exerted by the broader educational context. Firstly, Wong's (2005) comparative study of Canadian and Hong Kong music educators showed that, despite having similar training and preferences for Western classical music, the respondents underlying beliefs about the purpose of music varied considerably between locations. For example, respondents from Hong Kong believed that the purpose of music education was to transmit knowledge and nurture character development, while those from Canada believed its purpose was to provide enjoyment and to develop children's creativity through playful learning and the processes of discovery. Further differences were evident in the teacher-centred and the learner-centred approaches to teaching employed by Hong Kong and Canadian respondents respectively, in which the achievement of curricular goals was sought in the former and musical activities that reflected students' personal interests were emphasized in the latter.

The importance attached to knowledge acquisition, and the apparent neglect of creativity in Hong Kong music classrooms can be found in two further studies. A study by Ng and Morris (1998) showed participating music teachers to prefer a music curriculum oriented to listening and the transmission of knowledge. Contextual factors including large class sizes, classroom management issues, available resources, school context, and the culture of assessment were reported as influential factors for this situation. Despite acknowledging its importance, creativity was given low priority by teachers. Creativity was believed by many to be inimical to the expository style of teaching that was prevalent. In these instances, creativity was viewed as time-consuming play lacking clear instructional goals, or counter to the authoritarian pedagogical role preferred by teachers. Likewise, creativity was perceived as being out of step with the way the subject was delivered and assessed: music assessments based on tests that demanded correct answers to provide an indication of student understanding meant that teachers would not focus on creativity or other activities that were unable to fulfil

this criterion. Similarly the context, class size, small teaching spaces, and lack of time all acted to inhibit the introduction of creativity into the classroom.

Leung's (2000) study of Hong Kong secondary school music teachers found that less than 10% of class time at both junior and senior levels was allocated by respondents for the application of creative activities. The findings from this study largely supported those by Ng and Morris (1998), with teachers favouring knowledge acquisition over creativity education. Interestingly, teachers who had a personal interest in composing, improvising, and arranging, or had received sufficient training were amongst those who were more inclined to include creative activities.

The somewhat gloomy picture portrayed in the aforementioned Hong Kong studies might be construed as indicative of a mismatch between creativity education and the more general knowledge-based educational values and goals pursued in the East Asia region. However, such a negative outlook may overshadow more nuanced approaches and practices when investigating creativity in the context of East Asia. Although the acquisition of foundational knowledge is considered an essential precursor of creativity in Chinese classrooms (Vong, 2008), there have also been reported hybrid forms of creativity in Japanese and Chinese preschools in which Eastern cultural practices of mastery, repetition, and collective endeavour, are combined with Western notions of democratic education (Tobin, Hayashi, & Zhang, 2011). Conversely, it has been conjectured that creativity can be found through imitation and repetition in musical activities such as the Suzuki violin method, in which creativity is perceived as an inner experience, a form of self-cultivation and personal fulfilment rather than the creation of something new or original (Matsunobu, 2011).

While on the surface the objectives of promoting creativity in the music classroom in the East Asia region may be the same as those in the West, it seems likely that the meaning creativity holds for Taiwanese music educators will vary according to their experiences and the contextual factors that were noted by Bresler (1998).

2.4 Teachers' thinking about creativity

In the study of the way teachers think about creativity, a wide variety of expressions have been employed. These are often used interchangeably yet apparently have the same meaning (Andiliou & Murphy, 2010). To provide just a few examples from the literature gives an indication of the assortment of terminology that has been adopted by researchers:

- Views: (Fryer & Collings, 1991; Odena, 2001)
- Perspectives: (Craft, 1998)
- Conceptions: (Aljughaiman & Mowrer-Reynolds, 2005; Bolden, Harries, & Newton, 2010; Kampylis, Berki, & Saariluoma, 2009; Kokotsaki, 2011, 2012)
- Conceptualizations: (Andiliou & Murphy, 2010; Zhou, Shen, Wang, Neber, & Johji, 2013)
- Perceptions: (Mullet, Willerson, Lamb, & Kettler, 2016; Odena & Welch, 2007; Park, Lee, Oliver, & Crammond, 2006; Zbainos & Anastasopoulou, 2012)
- Beliefs: (Diakidoy & Phtiaka, 2001; Huang & Lee, 2015; S.-C. Liu & Lin, 2014)
- Thinking: (Odena & Welch, 2009)
- Implicit theories: (Chan & Chan, 1999; Runco & Johnson, 2002; Seng, Keung, & Cheng, 2008)

Previously, debate has surrounded which terms have greater applicability. For example, it has been suggested that all may be subsumed under the umbrella term 'beliefs', yet even here there is a lack of consensus regarding the definition and conceptualization of beliefs and further confusion in distinguishing beliefs from knowledge (Pajares, 1992). Conversely, Thompson (1992) argues that a 'conception' should be regarded as the more general structure that encompasses a system of concepts, views, preferences, conscious and sub-conscious beliefs (p. 132). For the purpose of this study, I presume there to be an overlapping of meaning in the terminology, and therefore will review the literature which purportedly investigates the same overarching construct of teacher thinking, but does not necessarily share the same expressions.

The way teachers think about creativity is often at odds with more formally held views. In contrast to the explicit theories of scientists that are published in academic journals and books, teachers' implicit theories 'tend to be eclectic aggregations of cause-effect propositions from many sources, rules of thumb, generalizations drawn from personal experience, beliefs, values, biases, and prejudices' (Clark, 1988, p. 6). These then, are personal understandings that are often incomplete, remain unarticulated, and yet are used by teachers as a standard for making judgments about teaching and creativity (Runco, 1999). Several studies have shown there to be a divergence in the way creativity is conceptualized by the research community and how it is defined and understood by both in-service and pre-service teachers. In this section, studies of teachers' thinking about creativity are reviewed. It begins by examining how teachers define creativity, the characteristics of creative students, the creative environment, and the relationship between teachers' conceptualizations and their practice. It then examines literature pertaining to music teachers' thinking about creativity. It concludes with an overview of studies that have attempted to classify and categorize the way teachers think about creativity.

2.4.1 Defining creativity

In most studies investigating teachers' thinking there is some congruence in the views of educational researchers and teachers in how creativity is defined at a general level in terms of novelty and originality. However on closer inspection, numerous divergences and contradictions appear in teachers' conceptualizations. For example, in Aljughaiman and Mowrer-Reynolds' (2005) study of American teachers, while there was agreement between participants and researchers regarding novelty as a fundamental dimension of creativity, none of the teachers mentioned appropriateness or usefulness as the other essential defining feature that underpins many established definitions of creativity (Mayer, 1999). Similar findings emerged from Fryer and Collings' (1991) study of British teachers. In this study, less than a quarter of respondents mentioned appropriateness and only 13.8% usefulness, and further neglected the associated aspects of divergent and convergent thinking that characterize many formal theories of creativity. A focus on divergent thinking at the expense of convergent thinking has also been found in a

recent study of Taiwanese science teachers' beliefs about creativity (S.-C. Liu & Lin, 2014). By simply focusing on the dimension of novelty without taking into account other defining features, many teachers may lose the significance of creativity. As Diakidoy and Phtiaka (2001) note in relation to their study of Cypriot teachers, the majority of participants regarded a 'novel strategy' as an indicator of creativity regardless of whether the solution was correct or not.

One of the most common discrepancies found in the literature is the tendency of some teachers to associate creativity mainly with the arts (Aljughaiman & Mowrer-Reynolds, 2005; Bolden, et al., 2010; Diakidoy & Kanari, 1999; Diakidoy & Phtiaka, 2001; Fryer & Collings, 1991; Kampylis, et al., 2009; D. P. Newton & Newton, 2009). For example, Aljughaiman and Mowrer-Reynolds (2005), found that teachers rated aesthetic products and artistic behaviour as important indicators of creativity. Even more strikingly, 85% of teachers in Diakidoy and Phtiaka's (2001) study focused solely on artistic and literary endeavours when asked to provide examples of creativity. Teachers who take such a stance are at risk of inhibiting creativity in other domains and contexts (Bolden, et al., 2010).

The notion that creativity is a rare phenomenon was expressed by teachers in several studies to a greater or lesser degree (Aljughaiman & Mowrer-Reynolds, 2005; Fryer & Collings, 1991; Kampylis, et al., 2009). The study by Aljughaiman and Mowrer-Reynolds (2005) showed that almost half of the respondents did not agree with the proposition that a majority of their students demonstrated the characteristics of creativity. A similar percentage of teachers did not agree with the statement that 'creativity is a characteristic of all students and it is not a rare phenomenon' in the study conducted by Kampylis, Berki and Saariluoma (2009, p. 21). Perhaps even more surprisingly in the study conducted by Fryer and Collings (1991), was the contradictory finding that many teachers considered creativity to be a rare gift, yet also believed it could be developed. Fryer and Collings (1991) note that participating teachers' views may be attributable to an old-fashioned notion of creativity. In a later publication concerning the study, Fryer (1996) explains that the seemingly contradictory findings might be attributable to British teachers holding a mixture of modern and traditional perceptions of creativity. Further, Fryer suggests that for British teachers creativity is often conflated with

giftedness and the characteristics of creative individuals; this will be discussed in the following section.

2.4.2 The characteristics of creative students

A number of studies of teachers' thinking on creativity have focused on the characteristics of creative students. Contrary to contemporary theories of creativity, some teachers believe creativity to be an innate ability (Chien & Hui, 2010; Diakidoy & Kanari, 1999; Diakidoy & Phtiaka, 2001; Fryer & Collings, 1991; Kampylis, et al., 2009; Park, et al., 2006; Zbainos & Anastasopoulou, 2012). In most of these studies the percentage of teachers that believed creativity to be innate or a characteristic of certain individuals was relatively small. For example, in the study by Kampylis et al. (2009), only 11.3% of pre-service teachers and 5.9% of in service teachers held this belief. However, in studies emanating from the East Asian region teachers' beliefs in this regard seem to be more pronounced. Chien and Hui's (2010) study, involving early childhood teachers from Shanghai, Hong Kong and Taiwan found innate ability to be perceived as an influential factor in creative performance by respondents from all three locations. Teachers from Japan have been found to hold similar views (Zhou, et al., 2013). Results from another study found Hong Kong student teachers to consider birth order as a significant determinant of an individual's creativity, in that first-born children are believed to be more creative than their younger siblings (Seng, et al., 2008, p. 86). In the same study, respondents from Singapore held contradictory views, in which a belief that everyone could be creative was seemingly undermined by the stronger belief that intelligence was a prerequisite for creativity.

The conflation of intelligence and creativity is a theme that can be found in several studies investigating teachers' thinking (Aljughaiman & Mowrer-Reynolds, 2005; Chan & Chan, 1999; Diakidoy & Kanari, 1999; Fryer & Collings, 1991; Runco & Johnson, 2002; Zhou, et al., 2013). For example, teachers in the study conducted by Chan and Chan (1999) posited 'high intellectual ability' and 'high verbal ability' as some of the characteristics of creativity. Although it seems that relatively few teachers regard intelligence and creativity as synonymous, there exists an additional association of creativity with giftedness that has emerged in a number of

studies. As mentioned previously, a large number of respondents in the Fryer and Collings (1991) study considered creativity as a rare gift, a factor that was attributed to the commonly held association of creativity education with giftedness that was prevalent in Britain at that time (Fryer, 1996). The association of creativity with giftedness has been made by teachers in other studies. Respondents in Aljughaiman and Mowrer-Reynolds' (2005) study found it difficult to distinguish between the characteristics of gifted high achievers and those of creative students, and frequently described creative high achievers when asked to think of a creative student.

Finally, there is a body of research that has investigated exclusively teachers' beliefs regarding the characteristics of creative students. Typically, these studies have used a variety of inventories containing favourable and unfavourable descriptors of behaviours and personality traits indicative of creative children or persons as a measure of teachers' conceptions or implicit theories (Chan & Chan, 1999; Montgomery, Bull, & Baloche, 1993; Runco, 1984, 1989; Runco & Johnson, 2002; Runco, Johnson, & Bear, 1993; Torrance, 1965; Westby & Dawson, 1995). For instance, in a study by Runco et al. (1993) of the implicit theories of children's creativity held by parents and teachers using 'The Adjective Check List' (ACL; Gough & Heilbrun, 1980), the list of 29 adjectives nominated by teachers as describing creative traits included *active, adaptable, adventurous, affectionate, alert, ambitious, artistic, assertive, capable, clear-thinking, clever, confident, curious, daring, determined, dreamy, energetic, enthusiastic, imaginative, individualistic, intelligent, interests wide, inventive, original, cheerful, easy-going, emotional, friendly, spontaneous*. However, although many such studies have shown a high level of consistency of opinion among teachers, elsewhere discrepancies have been reported between teachers' concepts of creativity and the behavioural characteristics associated with creativity. Westby and Dawson (1995) found there to be a conflict in the teachers' self-reported value they attached to creativity and their apparent dislike of creative students. In the first of two studies, 16 elementary school teachers were asked to rate their favourite student based on a 20 item checklist of creative and uncreative prototypes. Results from the first study showed that most teachers favoured students who displayed traits that are least typically associated with creative children, such as

being *tolerant, practical, reliable, dependable, responsible, logical, understanding, appreciative, good-natured,* and *sincere*. In the second study, a further 16 elementary school teachers had to rate the same 20 items from study 1 according how characteristic they were of a creative child. Interestingly, the results from study 2 differed from previous research, indicating that the teachers considered the descriptors, *sincere, responsible, good-natured, reliable,* and *logical* as characteristic of creative students, while those normally associated with creative behaviour were considered atypical. The results, according to Westby and Dawson, suggest that while teachers intuitively support creativity, the management of creativity in the classroom, particularly regarding aspects of control and autonomy could have an effect on how it is perceived and conceptualized by the teachers.

2.4.3 The creative environment

Teachers' thinking on creativity has also been examined in relation to the classroom and instructional environment (Chappell, 2007; Chien & Hui, 2010; Craft, 1998; de Souza Fleith, 2000; Diakidoy & Kanari, 1999; Diakidoy & Phtiaka, 2001; Fryer & Collings, 1991; Kampylis, et al., 2009). Of the aforementioned studies, one has specifically examined how teachers perceive and experience creativity in the classroom environment (de Souza Fleith, 2000). In this study, data were gathered using semi-structured interviews, and after content analysis were categorized according to three main perspectives; attitudes, strategies, and activities. With regard to teacher attitudes de Souza Fleith reports their recognition of student independence and increased control of the learning situation as a means of promoting a creative environment. Teachers described giving their students choices, not imposing too many assignments and rules, providing opportunities for students to become aware of their own creativity, and boosting student self-confidence. Strategies included letting students work cooperatively in groups, taking into account student interests and strengths, and giving students unstructured free time. Activities that were considered conducive to enhancing the creative environment were open-ended, hands-on, and arts-oriented.

The distinction made by de Souza Fleith between teachers' attitudes and strategies is not entirely clear. However, the former seems to refer to a change in the way teachers perceive not only their practice but relationships within the classroom. Some themes emerging from an investigation of British teachers' perceptions of creativity support the notion that teachers lean toward the social in their attitudes to creativity and the environment (Craft, 1998). In this study, Craft describes the value teachers attach to relationships in their perceptions of creativity. Here, relationships are dynamic, encompassing not just teachers and learners, but colleagues, parents and others. This has been observed elsewhere. For example, Chappell (2007) brings to our attention the importance of the teacher/learner relationship in the context of dance education, wherein teachers balance democratic approaches to learning with those that are teacher-derived, knowledge-based, and more tightly structured. Similarly, the effects of the environment and relationships that extend beyond classroom have been noted. Fryer and Collings (1991) describe the importance teachers attach to family support and a home environment that allows freedom of choice in enabling children's creativity, while in East Asia teachers perceive parenting-style to be a determining factor (Chien & Hui, 2010).

In addition to personal interactions, other influential environmental factors have been brought into focus by teachers. In the Chien and Hui (2010) study, Taiwanese teachers perceived curriculum design and teaching methodologies as the most influential factors in children's creative performance. Learner-centred, active learning environments were cited by science teachers as enabling factors in the study by Liu and Lin (2014). However, frequently aspects of the environment are raised by teachers as not enabling, but acting as constraints on creativity. In Fryer and Collings' study (1991), teachers expressed concern about how the recently introduced National Curriculum and its associated assessments might affect creativity in their classrooms. Some societies and education systems are more oriented to knowledge acquisition and testing than others, and this becomes evident in teachers' discourse on creativity. Cypriot pre-service teachers (Diakidoy & Kanari, 1999) and in-service teachers (Diakidoy & Phtiaka, 2001) believed that neither the Cypriot National Curriculum nor the school environment allowed for the manifestation of creativity. Reasons given were the large amount of content that

had to be covered in school, an emphasis on knowledge acquisition, and the strict adherence to instructional methods prescribed in Cypriot National Curriculum materials. These findings are supported by Kampylis et al. (2009), whose study of Greek pre-service and in-service teachers also revealed the negative effects that textbooks and educational materials were perceived to have on the implementation of creativity. With regards to the pressure of assessments and testing, Zhou, Shen, Wang, Neber and Johji (2013) note that this was the factor Chinese teachers described as hindering creativity the most. Similar concerns have been found in teachers from Korea (Park, et al., 2006), and in Hong Kong where the pressure of the exam culture mitigates against teachers using the classroom as a creative space (Huang & Lee, 2015).

2.4.4 Teachers' thinking and practice

How teachers think about creativity and how it relates to their teaching practice was noted in one of the earliest studies of teachers' views of creativity conducted by Fryer and Collings (1991). In that study, it was found that teachers who were highly oriented to creativity were those who adopted a learner-centred approach to teaching. As Fryer and Collings (1991) remark:

> What is in many ways surprising in the present investigation is the discovery of what appears to be a coherent value system underlying perceptions of creativity, orientation to creativity and teaching style preferences. (p. 217)

The identification of an underlying value system that impacts on teachers' views of creativity has been revealed in subsequent investigations. For example, Cheung, Tse and Tsang's (2003) study of Hong Kong Chinese language teachers' views of how to develop creative writing in their students showed the impact of entrenched beliefs about teaching and learning. In this study, despite ostensibly valuing creativity and having an awareness of creativity-enabling strategies, teachers persisted with their traditional methods of instruction. It seems that teachers' views about creativity become interwoven or integrated to a greater or lesser degree into their understanding of the domain within which they operate. As Diakidoy and Kanari (1999) comment, 'How one conceptualises creativity in a domain must

relate in part to how one conceptualises the nature and the processes of the domain' (p. 237).

Of the limited number of studies that have addressed this relationship, three can serve to highlight the issues involved. In the first, Chappell (2007) investigated the conceptions and approaches to creativity of three expert dance specialists in the context of late primary education. Emerging from this was a picture of how each teacher responded to balancing craft and compositional knowledge of dance education with their students' personal or collective voice. For each dance specialist, teaching for creativity meant utilizing tasks and strategies derived from three core pedagogical approaches; the creative source, teacher proximity and intervention, and task structures. Those who perceived the creative source to be externally derived (in other words based on craft and compositional knowledge) were more oriented to control, proactive teacher intervention, and tasks that were highly structured. Conversely, dance specialists who perceived the creative source to be internally derived (e.g. child initiated), were more oriented to freedom and democratic approaches to learning, reactive teacher intervention, and tasks that were structured for purposeful play. Although the dance specialists included both approaches to creativity in their pedagogical practice, they typically prioritised one over the other. As Chappell (2007, p. 39) puts it, they either worked from the 'outside in' or from the 'inside out', creativity being defined according to their epistemological beliefs, their perceived role as teachers, and the teaching situation.

The second study undertaken by Park, Lee, Oliver and Crammond (2006) aimed to investigate change in Korean science teachers' perceptions of creativity and science teaching following a two week professional development course in America that included lectures on creativity and creativity in science education, school visits, and experiences in American culture and heritage. Questionnaires and interviews were used to gather data from 35 teachers before and after participating in the program. What is interesting about the findings reported in this study is that not only did the respondents' perceptions of creativity change, but their teaching practice had changed too. The data showed a shift from traditionally held beliefs about creativity and instruction to ones that were more inclusive and democratic. For example, following the professional development course teachers

reported a change from ‘Big-C’ to ‘little-c’ perceptions of creativity, and from instructional approaches that were teacher-centred and test-oriented to ones that were learner-centred and inquiry based. Taken at face value, the findings of the study support the notion of a conceptual ecology suggested by Posner, Strike, Hewson and Gertzog (1982) that is said to influence the selection and accommodation of new concepts. In their study of college students’ conceptions of scientific theories, Posner et al. described a conceptual ecology featuring anomalies, analogies and metaphors, epistemological commitments, metaphysical beliefs and concepts, and other knowledge. It was found that old conceptions were unlikely to be displaced by new ones unless there was a fit between the conceptual ecology of the student and the new concept. The discovery of an anomaly in an existing conception was found to be a powerful vehicle for change, as were the ‘fundamental assumptions’ about the domain and about knowledge (p. 223). Returning to the investigation by Park et al. (2006), although findings seem to support the notion of a coherent value system (Fryer & Collings, 1991), and a conceptual ecology (Posner, et al., 1982), not all of the study’s respondents were confident that they would be able to sustain creativity-centred education in their daily teaching once back in Korea. In an interview extract, one teacher commented about his students’ lack of enthusiasm towards the new instructional strategies:

> *When the class approached toward the end, one student asked me, “Are you going to do this next time? If so, how can we cover all the textbook?” At that moment, a lot of thoughts came to my mind. The College Entrance Exam is very important to them. I am not sure whether I will continue to use this approach.* (Park, et al., 2006, p. 58, emphasis in original)

Despite the accommodation of a new way of thinking about creativity and teaching and possibly a change in values, it seems that pressure from the environment might have been too great for this teacher to persevere in promoting the style of creativity education that had been introduced to him. In a society that aims to promote creativity education (Choe, 2006), if the vestiges of the old education system remain in place teachers will probably struggle to implement new approaches to teaching and learning that are out of kilter with that system. For example, how does a concept of creativity education that is derived from the USA map onto preparation for the Korean College Entrance Exam? Here, Chappell’s (2007, pp. 53-54) argument that teachers adopt different approaches to

incorporating knowledge into the creative process acts as a useful frame of reference. However, taken from an alternative perspective, if knowledge acquisition is the priority, then what does that mean for creativity and the processes involved? This question leads to the third study discussed in this section.

The study, undertaken by Craft, Cremin, Burnard and Chappell (2007), sought to investigate teachers' stance – described by the authors as a 'set of perspectives' (p. 140) – in relation to progression in creative learning in musical and written composition. Eight teachers from four schools covering classes from reception year to Key Stage 4 participated in the research project. Findings showed that creative learning and teacher-student relationships shifted from being collaborative and co-participative in classes of younger children to creativity and learning that centred on the individual and adult practices for children in Key Stages 3-4. Child-centred learning was gradually replaced by learning that focused on and was constrained by the curriculum and external assessments. Exploratory learning in the early years was increasingly replaced by learning that was subject-knowledge based and determined by external frames of reference. Children's creativity went from playful making and doing, to composing, perceiving and performing. Paradoxically, as children's independence and self-determination increased their agency decreased as the constraints of the curriculum diminished the choices that were made available to them.

Importantly, what the Craft et al. study shows then, is the increasing externalization and constraint of creativity as children progress through the education system. In other words, similar to the influence of external frames of reference alluded to by Chappell (2007) as the creative source or Korean students' impatience to cover the content of the textbook in preparation for the College Entrance Exam (Park, et al., 2006). So while teachers may indeed incorporate knowledge acquisition into the creative process as suggested by Chappell (2007), it seems equally likely that teachers might perceive knowledge acquisition as the process within which creativity is integrated.

2.4.5 Studies of music teachers' thinking about creativity

Only a handful of studies have examined directly pre-service (Crow, 2008; Kokotsaki, 2011, 2012) and in-service music teachers' conceptualizations of creativity (Odena, et al., 2005; Zbainos & Anastasopoulou, 2012). The two interview studies undertaken by Kokotsaki have focused on primary school (2012) and secondary school (2011) pre-service teachers' conceptions of creativity. In both studies, interviews were conducted after student teachers had undertaken a 10 week full-time teaching assignment that was part of a Post Graduate Certificate in Education (PGCE) course at a university in the UK. Findings from the study of 17 pre-service primary school teachers showed that respondents' conceptions of creativity varied from being rich and detailed, to more limited and imprecise. Those who had richer conceptions were able to provide examples of lessons that had included creativity, and were able to describe more accurately and comfortably the processes that were involved. In addition, these respondents were more enthusiastic about the incorporation of creativity in the classroom and tended to focus on their students' learning during the creative process rather than on the task that had been set. Pre-service primary teachers who had more limited conceptions were inclined to view creativity as dependent on the ability of the child rather than on the teacher's skill and expertise to foster creativity in the classroom. They focused on the product or the outcome of creativity rather than the cognitive aspects of the creative process. Further, some viewed creativity simply as 'fun' or unstructured activities in which the child's involvement or effort was the underlying rationale.

In contrast to the pre-service primary teachers, all 17 participants in Kokotsaki's (2011) study of pre-service secondary school specialist music teachers believed creativity to be teachable. However, as with some of the pre-service primary school teachers, these participants focused on the associated tasks of creativity, citing composing, performing, listening, and improvising as vehicles for creativity. All of the respondents believed composing to offer the best opportunity for creative behaviour and thinking in the music classroom. The dimensions of composing were described by pre-service teachers in terms of ideas, processes, and products. While respondents were able to articulate to a greater or lesser degree the various components involved in composing, it is interesting to note that only

half of the respondents believed originality to be an integral part of the creative process. This is in contrast to formally held views of creativity. Further, as Kokotsaki (2011) observes there was an additional tendency of these pre-service teachers to overlook the accompanying aspects of relevance and appropriateness that are considered fundamental to many formal theories. Respondents believed creativity to be freedom of expression without constraint, that there were no wrong or right answers, and therefore were possibly encouraging a lack of reflection and revision in their students' creative work. Performing and listening were considered to offer fewer opportunities for creativity. There was a generally held assumption that a creative performance was an individual's personal interpretation of a piece of music derived from a written score. In listening activities, half of respondents believed students could engage creatively through imaginative and emotional personal responses. Surprisingly, only 12% of respondents regarded improvisation 'as being particularly creative' (Kokotsaki, 2011, p. 109). Further, respondents focused predominantly on individual expressions of creativity rather than group and collaborative creativity. Finally, Kokotsaki (2011, p. 111) describes how pre-service teachers viewed creativity intuitively, as a 'by-product' of music education rather than being planned for specifically as part of their instructional objectives.

In a longitudinal study conducted in the UK (Crow, 2008), 18 prospective secondary school music teachers' conceptions of musical creativity were investigated before and after participation in a Music PGCE course teaching assignment. Prior to their teaching assignments, questionnaires were administered to participants inquiring about their experiences of creativity, their views regarding musical creativity, and the role they expected creativity to play in classroom teaching and learning. Follow-up interviews were conducted after participants had completed their teaching experience assignments. Teacher profiles showed that most had undertaken degrees in Western classical music performance, the remainder gaining degrees in alternative areas, such as composition, jazz/rock, musicology, music technology and ethnomusicology. Up to that point, the participants' creative experiences were generally rare, with only a few (as in Kokotsaki, 2011) making a reference to improvisation. Participants' own views of creativity tended to be Eurocentric, skill-oriented, and believed to be dependent on inspiration. In contrast, the perceived role of musical creativity in the classroom

corresponded to little-c creativity with a focus on self-expression and the development of life skills.

Following their teaching assignments, participants' interview responses showed how their teaching experiences were beginning to shape their understanding of creativity and the meaning the concept held for them. For example, there was a greater awareness of what students might learn when being creative, particularly in relation to how music works and the development of musical skills. Social and life skills were also profiled, especially by female respondents, highlighting the role creativity was perceived to play in promoting collaboration, interaction, independence and self-expression. Student vulnerability, lack of musical skills and a lack of musical support were described by participants as negative aspects associated with promoting creativity, and leading some to conclude that 'creativity was not always a good thing' (Crow, 2008, p. 382). In response to being asked how musical creativity had played a part in the pre-service teachers' pedagogical practice, participants referred to their own creativity as teachers in devising instructional strategies and materials that were innovative and interesting for their students. Regarding teaching for creativity, pre-service teachers told of how they tried to create environments that were 'safe' and encouraged their students to take risks without fear of ridicule or disapproval.

As with Park et al.'s (2006) study of Korean science teachers' changing beliefs, Crow's (2008) 'before' and 'after' snapshot serves to show the interaction of experience on how creativity is conceptualized. While some factors come to the fore, others recede into the background. Crow frames these factors in terms of the student teachers' changing musical identities:

> The students ... moved, over the course of the year, from a musical identity shaped by their undergraduate education, to one that began to be shaped by the demands of the course and the school, alongside the needs of pupils. (Crow, 2008, p. 386)

Although the focus of this extract is on musical identity, the powerful effect of context and the environment can be seen to be in play. These are student teachers on the cusp of moving into a new and unfamiliar professional world, but what are the experiences of music teachers who are established in their profession? How different are their conceptions of creativity in music education?

Studies by Odena et al. (2005) and Zbainos and Anastasopoulou (2012) provide some useful insights into these questions.

In a study reported by Odena et al. (2005), 6 British secondary school music teachers participated in semi-structured interviews to determine how they perceived creativity in music education. Previously, the teachers had been video recorded in lessons involving composition and improvisation and were invited during the interviews to comment on selections from the recordings to elicit their views and thinking. Interviews were analysed using a four-fold framework that categorized the data according to creative pupils, the environment for creativity, the creative process, and the creative product. Overall, the music teachers viewed creativity from an inclusive, little-c perspective. According to participants, creative pupils displayed certain enabling personality traits, learning styles that identified them as either adaptors or innovators, and were influenced by their home background. Personality traits included students' cognitive agility, adaptability, and their capacity to work hard. Innovator students approached tasks in a holistic way, whereas adaptors followed a serial approach that broke learning into small steps, suggesting to the authors that teachers should devise creative activities that can accommodate both learning styles (Odena, et al., 2005). While teachers agreed that creative students' home background played an important role, there was lack of consensus regarding the extent of its influence (Odena & Welch, 2009).

The environment for creativity was divided into the emotional and physical environment. In the former, teachers spoke of the importance of student motivation, the school culture, the teacher's role, teaching methods, and time requirements. To give an example, some teachers referred to the aims and status of the music department and the support that music received from the school. The physical environment included complaints and proposals for improvement, and classroom settings. Regarding this physical environment, teachers spoke of a lack of resources and insufficient space as acting as a constraint on the creativity of their students.

For the creative process, teachers described different activities, group processes, improvisation-composition, structured and unstructured processes. Teachers mainly focused on the task requirements that students had to fulfil for the

completion of a lesson. The structured nature of these step-by-step processes was contrasted with creativity that was observed by teachers on occasions to transcend this method of working, and in which the role of the teacher was perceived to be important in helping students to engage with the multiple possibilities that were present in these situations. In contrast to pre-service secondary school teachers in Kokotsaki's study (2011), group participation and collaboration were perceived to be important aspects of creative processes. The creative product encompassed aspects of assessment, originality, and music style and conventions. Here, teachers seemed to be unsure of how their students' creative products should be assessed, with most assessment criteria being negotiated with students. On occasions, teachers would substitute 'creativity' with 'originality' and 'style', and the variety of perspectives adopted by teachers suggests to Odena et al. (2005) that there is no unified understanding of creativity despite the existence of a compulsory curriculum.

An investigation by Zbainos and Anastasopoulou (2012) provides an additional perspective on how Greek in-service music teachers conceptualize creativity. In this study, 112 primary and secondary school music teachers completed an anonymous questionnaire comprising both open-ended and closed questions designed to reveal their perceptions of creativity and its role in Greek music education. In contrast to findings in Odena et al.'s (2005) study, Greek music teachers believed creativity to be an innate characteristic that could not be promoted in all students. This supports the findings of studies reviewed earlier (Aljughaiman & Mowrer-Reynolds, 2005; Fryer & Collings, 1991; Kampylis, et al., 2009). Participants had difficulty in identifying creative and non-creative situations and further, omitted composition when asked to report incidents of creativity in their teaching practice. Finally, when asked to provide criteria they used for the assessment of creativity in their classrooms, many participants referred to social skills and behaviours such as eagerness, effort and cooperation as indicative of creative behaviour. Interestingly, almost a third of teachers were unable to name any specific assessment criteria. In mitigation of these findings, Zbainos and Anastasopoulou note that the Greek music curriculum provides no guidelines for teachers regarding assessment, that there is a severe lack of access to resources and teaching spaces for music education, that class sizes are large, and that

instructional time is limited. Further, while creative activities are more likely to be found in primary music classes, the focus of the secondary music curriculum shifts to music theory and history, thus further constraining the promotion of creativity.

From the five studies of pre-service and in-service teachers' discussed here, what becomes apparent is the degree to which the various conceptualizations of creativity are shaped by the lifeworlds of the respondents. The experience of becoming a teacher is markedly different to having years of experience within the classroom. For example, respondents in Kokotsaki's studies (2011, 2012) of pre-service teachers not surprisingly showed how limited some of their conceptions of creativity were when compared to the experienced teachers who took part in Odena et al.'s (2005) investigation. This seemed to be most obvious with the primary school pre-service teachers (Kokotsaki, 2012), almost a third of whom had no prior musical training. Crow's (2008) longitudinal investigation showed the influence that teaching experience has in changing conceptions, while Zbainos and Anastasopoulou (2012) showed how an educational system and lack of resources can impact on the ways teachers think about and interact with creativity in music education.

A number of published papers that form part of Odena's doctoral research (Odena Caballol, 2003) show the variety of perspectives that can be taken in regard to music teachers' conceptualizations of creativity (Odena, 2001, 2012; Odena & Welch, 2007, 2009). Of these perspectives, Odena and Welch's (2009) generative model of teachers' thinking on musical creativity shows the complexity of the interaction of teachers' experiences, their perceptions of creativity, and the classroom teaching context all of which are embedded within an emotional and physical environment. With so many dynamic interacting factors, it can be difficult at times to tease apart the interrelated aspects to provide a clearer picture of what exactly is occurring. Odena (2001) recognizes the necessity of categorizing the determining factors to provide clearer picture of teachers' views of creativity, remarking that 'there is clearly a need to look at the whole situation in which creativity may emerge within music activities' (p. 64). Odena achieves this by structuring teachers' views according to a person, environment, process, and product framework (Odena, 2001). Other researchers, perceiving the same necessity, have adopted alternative approaches to categorizing teachers'

conceptualizations of creativity. Some of these will be discussed in the following section.

2.4.6 Categorizing teachers' thinking about creativity

Attempts to categorize and structure teachers' thinking about creativity can be found in several studies. In contrast to research that classifies a single dimension, such as personality traits, these studies attempt to provide clarity for understanding teachers' thinking about creativity from a more holistic perspective.

In their study, Fryer and Collings (1991) classify teachers as most oriented or least oriented to creativity by ascertaining whether teachers' responses agreed or disagreed with selected statements on a questionnaire. Teachers most oriented to creativity agreed that creativity could be developed, that students should be encouraged to think independently, that their own creativity facilitated student creativity, and that discovery learning was important. Teachers who were least oriented to creativity were classified as such simply by not qualifying for the most oriented category, and also by agreeing that they would 'discourage or not actively encourage' guessing, hypothesising, emotional sensitivity, and feeling emotions strongly (Fryer & Collings, 1991, p. 215). Teachers least oriented to creativity were also those whose teaching style was not learner-centred.

In a similar vein, Chappell (2007) categorizes creativity in primary school dance education according to the pedagogical approaches adopted by specialist dance teachers. Whereas Fryer and Collings (1991) identify teachers' orientation to creativity and their associated teaching styles, Chappell's study focuses on the relationship between creativity and knowledge and how this translates into classroom practice. Chappell's framework shows the balance between externally derived and internally derived knowledge, between freedom and control in the classroom as teachers find ways to encourage and develop creativity in their students. Further, Chappell does not dichotomize her classifications as do Fryer and Collings, preferring to show the teachers' constant quest for balance between the externally and internally derived sources of creativity.

Categorization of the external and internal can be found in Bryant's (2014) doctoral research of Australian teachers' conceptions of creativity. In this study, creativity is

conceptualized as being either externally or internally defined. Creativity that is externally defined includes domains, products, people, and action. In this group the evaluation of creativity is derived from external sources, norms, standards and values. Creativity that is internally defined is experienced from the perspective of the creator and the processes that are involved. These include the feelings of authenticity, autonomy and ownership that are experienced by individuals in the process of creativity. This bears a strong resemblance to Craft's (2001) notion of little-c creativity.

Kleiman's (2008) study of British university lecturers' conceptions is of particular interest as it categorizes according to the respondents' experience of creativity. For some lecturers, creativity is perceived as a constraint focused experience, as a reaction to aspects of conformity, orthodoxy, and compliance exerted by the institutional environment or demands to meet student expectations. For others, creativity is experienced as a process that leads to a tangible outcome or a product that is original and has a personal or domain value. Some lecturers viewed creativity as transformative experience in which change was at the heart of their conception. Finally creativity was experienced from the perspective of personal fulfilment either professional or personal. Kleiman attempted to order categories based on the premise of inclusivity. In other words, categories were nested, with the higher-ordered ones containing the elements of the lower end categories.

Newton and Newton (2009) classify pre-service teachers' conceptions of creativity in school science according to the perceived nature of the creative tasks and activities undertaken by students. Five categories are presented in a hierarchical order based on the extensiveness of the descriptions provided by the respondents. For example in the narrowest understanding, creativity was conceived simply as children making or doing things by following instructions and without regard for novelty. In contrast, scientific creativity in the most extensive understanding was conceptualized as children experiencing the world, generating explanations, and testing them. In this instance, creativity was not just a matter of children producing something, but was also viewed as the processes involved in that productivity, the children's independent thinking and actions.

The product/process focus is evident in Kokotsaki's (2011) study, in which both were integral to the conception of creativity in musical composition. As mentioned previously, Kokotsaki categorizes conceptions according to the musical activities of composing, performing, listening, and improvising as potential vehicles for creative behaviour. Interestingly in her later study, Kokotsaki (2012) took an alternative approach to categorization by labelling the respondents' conceptions of creativity as either rich or limited, and perhaps echoing Fryer and Collings' (1991) categories of most and least oriented to creativity, or Newton and Newton's (2009) hierarchical ordering of conceptions based on their extensiveness.

Categorization in Newton and Beverton's (2012) investigation of pre-service teachers' conceptions of creativity in elementary school English was accomplished by the identification of three distinct clusters. The largest cluster comprised aspects of children's cognitive processes related to productive thought, including freedom of thinking and expression, imagination, ideas, originality, etc. The second and smaller cluster was constituted according to the respondents' descriptions of children's playful activity, interactions, participation, and hands-on experiences. The final cluster related to the locus of control in the experience of learning, and included aspects of behaviour, ownership, and freedom of choice. Unlike some previously mentioned examples of categorization, this study did not attempt to order categories but presents them as distinct dimensions of the respondents' conceptions of creativity. In this instance, the categorization of the pre-service teachers' conceptions along the lines of a set of dimensions resembles studies discussed earlier (e.g. de Souza Fleith, 2000).

Previously, most studies that have categorised teachers' conceptualizations of creativity have taken into account only the creativity of students. Exceptions to this are the previously mentioned studies by Kleiman (2008) which focuses predominantly on the respondents' own creativity, and Bryant (2014) which investigates teachers' conceptions of creativity from a more general perspective. Recently, some research emanating from Hong Kong has investigated teachers' beliefs regarding creative teaching (Huang & Lee, 2015). This is of particular interest as the method of categorization of teacher beliefs shows distinctly the interaction between different approaches to creative teaching and their underlying rationale. Initially, Huang and Lee divide the teachers' beliefs into either a product-

focused or process-focused dimension. Product-focused teachers are concerned with the performance of their students and achieving instructional objectives, while process-focused teachers use new, learner-centred models of teaching and believe in the introduction of new elements into the learning environment. Both dimensions are further sub-divided into categories, three in the process-focused dimension, and two that are described as product/process oriented. Teachers in the process dimension interpret creative teaching as based on new models of teaching, the environment, or a combination of both a new model of teaching and the environment. Product/process teachers interpret creative teaching as involving the outcome of learning and the learning environment, or teaching that involves the outcome of learning, the learning environment, and is based on a new model of teaching. What Huang and Lee's study shows is the complexity involved in the creative classroom, in which teachers integrate effective instructional strategies with new approaches to teaching while taking into account the environment in which they work.

Huang and Lee's study only shows the dimensions and categorization of teacher creativity. However, in one final study reviewed here, both teacher and student creativity are shown side by side. The study by Bolden, Harries, and Newton (2010) is probably unique in this regard. For example in Odena et al.'s (2005) investigation, teacher creativity, although discussed by the participants, was excluded from the findings. Bolden et al. present a picture of creativity in the mathematics classroom that shows the dual aspects of creative teaching and creative learning. Both categories are subdivided. Respondents viewed creative teaching as teachers' imaginative use of teaching resources and technology, or teachers' application of mathematics to everyday examples. Creative learning was perceived by respondents as pupils undertaking practical activities and investigations or pupils developing computational flexibility. In this study we see an ecology of creativity in the classroom emerging. As the authors acknowledge from the responses of the participants:

> Creativity originated in the teacher before the pupil. Pre-service teachers felt that teachers, as the expert adults and the orchestrators of the pupils' experience, needed to have a creative approach to mathematics that they could share with the pupils. (Bolden, et al., 2010, p. 153)

As the teacher as orchestrator metaphor suggests, educators are oriented to achieving a balance in the classroom between teacher and learner, and a shared understanding (Hämäläinen & Vähäsantanen, 2011). Here the intertwined nature of teacher and student creativity becomes evident. The lines between teaching creatively, teaching for creativity, and creative learning become blurred (Jeffrey & Craft, 2004).

2.5 Summary

As a concept, creativity has evolved from a traditional perspective based on the notion of genius, exceptionality, and its association with the arts, to one that that is more democratic and oriented to problem solving and personal fulfilment. Similarly in music education, creativity has moved from a talented-focused conceptualization based on a Western high art model with the composer and the musical work at its centre, to activities that profile expressiveness and the thinking processes involved in creativity. However, as with the concept in general, creativity in the music classroom is still influenced to a certain degree by its traditional associations and is shaded by music teachers' vague or limited conceptions. Further, contextual and experiential factors shape the way creativity is thought about and implemented, not least the way music teachers perceive the aims and objectives of music education and their role as educators. From the perspective of music teachers in East Asia, it seems that creativity has limited applicability in the classroom, and is often at odds with their instructional goals and preferred pedagogical practices. However, a small number of studies have suggested that music teachers in East Asia might have more subtle and nuanced ways of understanding creativity that cannot be dismissed simply as an aversion to the concept. This study aims to explore the understandings of creativity in the music classroom, in particular those held by a group of Taiwanese school music teachers. From issues raised in the literature review, the study will explore the contextual and experiential factors that shape the teachers' understanding of creativity.

3. Methodology

3.1 Overview of chapter

This chapter presents and describes the research methodology that has been used in the present study. It begins by examining the philosophical perspectives that underpin and guide the research design. Then, the chosen research approach is introduced and examined. Next, the methods of data collection and related ethical issues are described and discussed. This is followed by a description of how the data were analyzed. The chapter concludes by addressing issues of reliability and validity that apply to this study.

3.2 Philosophical perspectives

In the previous chapter, several strands of research on creativity were reviewed. Beginning with the seminal APA address given by J. P. Guilford and his Ptolemaic view of creativity with the person at its centre, I showed how creativity research has broadened its scope and in doing so has increasingly taken into account the effects of the external environment. In these more expanded views, I argue that creativity has become a form of social transaction in which the concept is negotiated and constructed between groups of individuals resulting in an assortment of types or versions of creativity according to the perspective taken. The idea that the concept of creativity is socially constructed suggests that it is situated in place, time, and in communities of practice. In these communities of practice, the values and ideals inherent to them also become part of the transactional process of experiencing and understanding creativity. For teachers, this means that the way they think about creativity must be related at least in part to the way they think about their subject area and their own pedagogical practice.

If one accepts that creativity is a socially constructed concept, it would appear that a constructivist philosophical perspective might provide a suitable basis to provide answers to the research questions that frame this study. These are restated as follows:

- How do Taiwanese music teachers experience and understand creativity in the classroom?

- What factors shape Taiwanese music teachers' experiences and understanding of creativity in the classroom?

In explication of this choice, it is necessary to consider briefly two basic paradigms, the first of which is founded on a reality that is singular and tangible, and the second in which there are multiple, socially constructed realities (Lincoln & Guba, 1985).

In the first view, reality exists independently of individuals. Here we find a perspective derived from the philosophical dualism of Descartes (1596 – 1650) and the belief in the separation of mind and matter, the external world and the knower. In the philosophy of Descartes, ontology and epistemology are closely related and typified in the proposition *cogito ergo sum*; 'what is accepted as *existing* depends on how confident we can be about our *knowledge* of it' (Benton & Craib, 2010, p. 5, emphasis in original). In other words, knowledge awaits discovery and verification. It resides in objects, independent of consciousness and experience (Crotty, 1998). Subsequently, the corresponding strategies of inquiry are based on experimentation, manipulation, verification of hypotheses, and primarily the employment of quantitative methods (Guba & Lincoln, 1994).

In contrast to the realist worldview, constructivist perspectives assume the existence of multiple realities. In this instance, realities are the mental and social constructions of individuals and groups of people; they are intangible, sensitive to context and place, and are amenable to change (Guba & Lincoln, 1994). In epistemological terms constructivism eschews the notion that knowledge exists independently in the external world, embracing rather the view that knowledge is holistic, and the relationship between knower and the known is interactive and inseparable (Lincoln & Guba, 1985, p. 37). With this as its epistemological basis, research that follows a constructivist perspective seeks meaning, understanding, commonality, and shared experience between inquirer and the person who is being studied (Williams & May, 1996).

Clearly if a realist perspective is adopted for the present study, this assumes that creativity as a phenomenon exists independently in some form or another. In practical terms this would require devising an instrument that could measure or quantify how the study's participants experience and understand creativity in their

classrooms. Here we find ourselves perhaps turning to the values espoused by the psychometric tests of Guilford and Torrance, or in the case of music Vaughan (1977), Webster (1979), and Gorder (1980). Creativity, then, is an object out there awaiting our discovery and measurement.

Adopting a constructivist epistemology does not necessarily deny the existence of an independent external world, but claims that it is beyond knowing (Schwandt, 1998). The 'radical' constructivist Ernst von Glaserfeld clarifies this position in the following passage:

> To understand constructivism, it is above all necessary to be constantly aware of the ambiguity in the ordinary use of the term *reality.* On the one hand, it refers to an ontological reality that lies beyond all knowing. … On the other hand, there is the lived, tangible reality of our experience, from which we derive all we call "knowledge" – that is, not only the conceptual structures, the actions and the mental operations which are considered viable, but also the patterns of action and thought that have failed. (von Glaserfeld, 1998, p. 24, emphasis in original)

Two interesting points emerge from this quotation. In the first, there is the tenet that knowledge is derived from the experience of the individual rather than something that exists independently in the external world awaiting discovery. Secondly, knowledge is gained from *all* action and thought, which in the context of the present study means that all ways of thinking about or understanding creativity are equally acceptable and admissible. Thus for example, the term 'misconception' frequently found in the literature on teachers' thinking about creativity is considered superfluous.

The emphasis von Glaserfeld places on the role of experience as a way of knowing appears several decades earlier in the work of John Dewey, who proposes that 'things are what they are experienced as' (1905, p. 393). Dewey explicates in the following passage:

> Hence, if one wishes to describe anything truly, his task is to tell what it is experienced as being. If it is a horse which is to be described, or the *equus* which is to be defined, then must the horse-trader, or the jockey, or the timid family man who wants a 'safe driver,' or the zoologist or the palaeontologist tell us what the horse is which is experienced. If these accounts turn out to be different in some respects, as well as congruous in others, this is no reason for assuming the content of one to be exclusively 'real,' and that the others to be 'phenomenal'; for each account of what is experienced will manifest that it is the account *of*

> the horse-dealer, or *of* the zoologist, etc., and hence will give the conditions requisite for understanding the differences as well as the agreements of the various accounts. (1905, pp. 393-394, emphasis in original)

In this account, Dewey invites us to consider the role of context in determining how things are apprehended. The horse appears differently according to the perspective and identity of the knower. Secondly, it suggests a relationship between the knower and the known, the subject and the object. Here, Brentano's (1995) notion of intentionality is invoked, in which 'no object can be adequately described in isolation from the conscious being experiencing it, nor can an any experience be adequately described in isolation from its object' (Crotty, 1998, p. 45). Thirdly, Dewey hints at the possibility of categorization of different accounts of experience, the similarities and differences that can provide depth to our understanding other people's understandings.

In summary, constructivism subscribes to the view that reality is constructed either individually or socially, but does not deny the existence of an independent albeit unknowable world. Constructivist epistemology claims that knowledge is constructed through experience, through the interaction between the knower and the known, the subject and the object. The relation between subject and object is inseparable, each one shaping the other and resulting in the construction of meanings that can vary according to individuals and groups of individuals.

It is these basic tenets that have drawn me to a research approach known as phenomenography. As will be articulated shortly, its fundamental worldview is consistent with the constructivist principles I have just described. While phenomenography acknowledges the existence of an external world, the focus of research is on the indissoluble relationship between people and the world, and the descriptions derived thereof.

3.3 Phenomenography

Phenomenography is a 'research method for mapping the qualitatively different ways in which people experience, conceptualize, perceive, and understand various aspects of, and phenomena in, the world around them' (Marton, 1986, p.

31). The emphasis that phenomenographic inquiry places on the way in which people relate to a phenomenon rather than on the phenomenon itself, and the subsequent potential for results generated to improve professional practice (Sandberg, 2000; Yates, Partridge, & Bruce, 2012), make this research approach particularly suited for the present study. Characteristic to phenomenography is the second-order perspective it takes, and in doing so it shifts the focus from direct descriptions of various aspects of the world (a first-order perspective), to 'describing people's experience of various aspects of the world' (Marton, 1981, p.171). Accordingly, my research explores Taiwanese music teachers' descriptions of their experiences and understanding of musical creativity, rather than presenting my own empirical depictions and perspectives of musical creativity (Hasselgren & Beach, 1997).

3.3.1 The development of phenomenography

The origins of phenomenography can be traced back to studies of students' experiences of learning undertaken by Ference Marton and his associates at the University of Gothenburg during the 1970s (Marton, 1986; Säljö, 1979; Svensson, 1997). Dissatisfaction with traditional, and artificially constructed psychological educational research methods, encouraged the Gothenburg group to pursue alternative means of inquiry (Marton, 1986). By asking students to read a text in a natural setting, and then discussing with the students their understanding of that text, enabled the Gothenburg researchers to describe learning 'through the eyes of the learner' (Marton, 1994, p. 4424). Interviews with the students were audio recorded, transcribed verbatim, and analysed, with results showing that the same text held different understandings for different students (Marton, 1986). In addition, it was found that the understandings could be classified into a limited number of qualitatively distinct categories that were logically related to each other. These could be hierarchically ordered according to the different degrees of understanding to form an 'outcome space' (Marton, 1994; Marton & Booth, 1997). The results of these studies suggested that:

> if people had qualitatively different understandings of written material and if those understandings could be classified into a finite number of categories, then it was

> reasonable to expect that people in general hold qualitatively different conceptions of all kinds of phenomena. (Marton, 1986, pp. 36-37)

Over the ensuing years, three lines of phenomenographic research have developed: (1) Studies that investigate general aspects of learning, (2) Studies that investigate the learning of basic concepts (in physics, economics, mathematics, etc.), (3) studies of 'pure' phenomenographic interest – those which describe 'how people conceive of various aspects of their reality' (Marton, 1986, p. 38). This study is based on the third line of research, 'pure' phenomenographic interest, also known as 'discursive phenomenography' (Hasselgren & Beach, 1997).

While the term 'phenomenography' first appeared in the 1950s in connection to phenomenological research (Hasselgren & Beach, 1997), its application in relation to the Gothenburg investigations only came into usage several years after the initial studies (Marton, 1981, 1986). Although both perspectives, phenomenography and phenomenology, share the same prefix, 'phenomenon' ('to make manifest'), the suffix 'graph' explains phenomenography's intention to depict or describe, whereas the suffix 'logos', shows phenomenology to be interested in gathering together that which is made manifest in order to clarify the logic or structure of a phenomenon (Giorgi, 1997). In contrast to phenomenology's strong philosophical roots, phenomenography has emerged out of a pragmatic, empirical tradition (Giorgi, 1997; Svensson, 1997). Moreover, its ontological and epistemological assumptions, its terminology and its methods of data collection and analysis have been an ongoing and evolving process, and one which has led to some considerable variation in interpretation and research procedure over time (Åkerlind, 2005c). Hence, I believe it necessary to present the theoretical concepts of phenomenography in order to delimit its parameters.

3.3.2 The concepts of phenomenography

Theoretically, phenomenography has been influenced by aspects of Gestalt psychology, Husserlian phenomenology, and later by Gurwitsch's (1964) conceptualization of the nature of human consciousness (Cope, 2004; Svensson, 1997; Uljens, 1996). Early attempts to explicate the theoretical underpinnings of

phenomenography drew on elements of phenomenology to offer a philosophical rationale for its basis (Marton, 1981, 1986). More recently, efforts have been made to distinguish phenomenography from its psychological and phenomenological associations, although it still shares some common concepts and terminology with phenomenology, albeit frequently used in a difference sense (Marton, 1996; Marton & Booth, 1997; Uljens, 1996). Yet despite many shared values, the aims of the two approaches are distinct. As Marton (1986) explains:

> While phenomenographers try to characterize the variations of experience, for phenomenologists the essence of experience is usually interpreted as that which is common to different forms of experience. (p. 41)

3.3.2.1 Relationality

Phenomenography is based on the notion of relationship (Marton, 1986). As previously mentioned, the focus of research is on the internal relationship between the person and the world. By taking this, a non-dualistic ontological position, the world is that which is experienced and described by the individual (Marton & Booth, 1997). Epistemologically speaking, knowledge is also assumed to be relational, something which is created through thinking about external reality, and through activity that is directed towards that reality (Svensson, 1997). In a phenomenographic study there is also the relationship between the researcher and the phenomenon, and the relationship between the researcher and the subjects of the study, as can be seen in the figure presented overleaf:

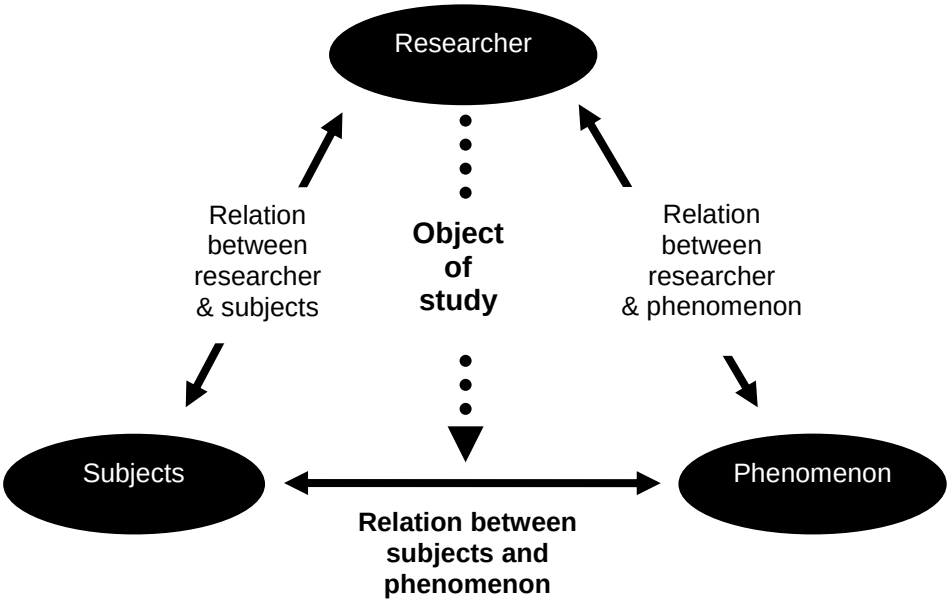

Figure 3.1 Phenomenographic relationality (Bowden 2005)

3.3.2.2 Second order perspective

Bowden's (2005) representation of relationality also serves to illustrate the second-order perspective taken in phenomenographic research. From this, it can be seen that the focus of the researcher is directed toward the relationship between the subject and the phenomenon under investigation. Whereas a first-order perspective entails making statements about reality, a second-order perspective requires the researcher to describe how other people conceive of reality. By taking a second-order perspective, there are implications in how a research question might be posed. From a first-order perspective, a research question might ask why some children succeed better than others in school, while from a second-order perspective the research question would ask *'What do people think about why some children succeed better than others in school'* (Marton, 1981, p. 178; emphasis in original). As Marton (1986, p. 32) states: 'Phenomenography is more interested in the *content* of thinking than … the process of perception and thought.' Thus, by assuming this perspective the researcher regards all ways of experiencing and thinking as equally valid and logical (Marton & Booth, 1997). Fundamentally, a second-order perspective has the potential to 'uncover all the

understandings people have of specific phenomena and to sort them into conceptual categories' (Marton, 1986, p. 32).

3.3.2.3 The object of research

By taking a relational view of the nature of reality, and of knowledge which is understood to be dependent on context and perspective, one might expect there to be variation in the way people experience a phenomenon (Svensson, 1997). In order to reveal variation, 'a way of experiencing something' is put forth as the object of phenomenographic research (Marton & Booth, 1997). In phenomenography, an experience is something that reflects an individual's unique biography, a perspective in which 'individuals are seen as the bearers of different ways of experiencing a phenomenon, and as the bearers of fragments of differing ways of experiencing that phenomenon' (Marton & Booth, 1997, p. 114). Further, a way of experiencing something is determined by the focus of an individual's awareness, through which some features of an experience come to the fore, whilst others recede into the background, and by doing so indicates a structural aspect to human awareness (Marton, 2000). Structural aspects are dialectically intertwined with a meaning that the experience holds for an individual at a specific point in time, and provide the researcher with the basis for determining any variation there may exist in the understanding of a phenomenon (Marton & Booth, 1997).

Marton and Booth (1997) depict a way of experiencing as comprising two main components: the referential aspect (the particular meanings of the object conceptualized), and the structural aspect (the features that have been discerned and focused on). The structural aspect in turn comprises two separate elements, the external and internal horizons, in which the external horizon represents the delimitation or fringe of the experience in relation to its context or background, and the internal horizon, the relationship of the component parts of that experience (Marton & Booth, 1997).

There has been some considerable differences in the understanding of the nature of the internal and external horizon (Harris, 2011). Marton and Booth (1997) have used the analogy of seeing a deer in a wood as a means of explaining the two constituent parts of the structural aspect:

> Thus, the external horizon of coming on the deer in the woods extends from the immediate boundary of the experience – the dark forest against which the deer is discerned – through all other contexts in which related occurrences have been experienced (e.g., walks in the forest, deer in the zoo, nursery tales, reports of hunting incidents, etc.). The internal horizon comprises the deer itself, its parts, its stance, its structural presence. (Marton & Booth, 1997, p. 87)

Elsewhere, the internal and external horizons have been explained as the degrees of a figure-ground relationship – those things in the foreground which are figural, thematised, or explicit, alongside those which recede into the background which remain unthematized and tacit (Marton, 2000). This relationship has also been described in terms of the focal components of people's attention, in contrast to the outer limits of their perceptual boundary, beyond which people are unable to see (Bruce, 2003).

A schematic diagram of the anatomy of a 'way of experiencing something' can be seen in the figure presented below:

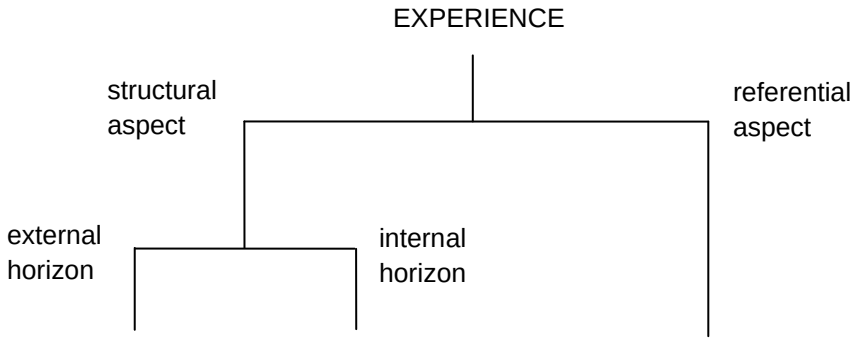

Figure 3.2 The unit of a science of experience, a way of experiencing something (Marton & Booth, 1997)

3.3.2.4 Categories of description

In phenomenography, as in other methodologies, data are reduced, condensed, compared and grouped (Svensson, 1997). These groups, known as categories of description, provide a depiction of structurally significant differences in the way a phenomenon is experienced either between or within individuals (Marton & Booth, 1997).

As explicated by Marton and Booth (1997, p. 125), categories of description should adhere to three main criteria which are summarized below:

1. Individual categories should each stand in clear relation to the phenomenon of the investigation so that each category tells us something distinct about a particular way of experiencing the phenomenon.
2. Categories have to stand in logical relationship with one another
3. The system should be parsimonious, which is to say that as few categories should be explicated as is feasible and reasonable for capturing the critical variation in the data.

3.3.2.5 The outcome space

When gathered together, categories of description can be ordered to form a complex of distinct groupings that show the internal relationship between different ways people experience a phenomenon (Marton & Booth, 1997). This complex, known as the outcome space, affords people an understanding of other people's understandings (Marton, 1986, p. 34). In the context of phenomenography, the outcome space is seen as a synonym for the phenomenon (Marton, 2000), a metaphorical 'map of a territory in terms of which we can interpret how people conceive of reality' (Säljö, 1988, p. 44). The outcome space can be presented either in prose or, as the map metaphor suggests, as a graphic representation of the categories of description (Åkerlind, Bowden, & Green, 2005). Although the structure of the outcome space can be established in a variety of different ways, the relationship between categories is always one of inclusiveness; the aspects of awareness in limited or partial ways of experiencing the phenomenon are included within the more complex and thus more complete experiences (Åkerlind, 2005a). In order to graphically depict the structure of the phenomenon, the outcome space can be presented in a variety of ways. Previously, these have included linear hierarchical (Åkerlind, 2005d), in which the outcome space follows a single, sequenced line of increasing complexity; branched (Bowden, Green, Barnacle, Cherry, & Usher, 2005), showing a divergence in understanding at a particular point; widening perceptual boundaries (Bruce, 2003), whereby the phenomenon is experienced in increasingly broader terms; nested (Lupton & Bruce, 2010), where

less sophisticated understandings are absorbed in turn into more complex ones; and historical (Säljö, 1988), where for example Lamarckian explanations of evolution are replaced by the later Darwinian theory.

3.4 Data collection

3.4.1 Interviews

In research adopting a phenomenographic approach, data can be gathered using a variety of methods; for example drawings, observations of behaviour, and the products of people's work (Marton, 1986). However, for this study it was decided to employ interviews as the method of data collection based on the following criteria:

- Interviews are the most common source of data for this method of inquiry (Åkerlind, 2005c; Marton, 1986).
- The importance that phenomenography attaches to the role of talk and language (Säljö, 1997)
- The conceptual clarification that an interview study can provide (Kvale & Brinkmann, 2009)

The preference for using interviews as a means of collecting data in phenomenographic research has been ascribed to various reasons. Marton (1994) cites the potential of an interview to explore more fully the awareness of the interviewee through its capacity to enable the thematization and reflection upon aspects of a phenomenon, which might otherwise remain tacit and unthematized. Bruce (1994) comments on the freedom of expression that interviews provide participants and further, the opportunity afforded by the interactive nature of the interview to enable the interviewer to check for meaning in the statements made by the interviewee.

Primarily, the goal of the phenomenographic interview is to find variation in the way in which people experience and understand a phenomenon, and as a means of achieving this, phenomenographic interviews should always focus on the relationship between the participant and the phenomenon in question, rather than

simply on the phenomenon itself (Bowden, 2005). Typically, phenomenographic interviews allow interviewees to reveal aspects of the phenomenon they choose to reflect upon. From this perspective, the interview can be thought of as a conversational partnership (Ashworth & Lucas, 2000) in which the 'experiences and understandings [of the participant] are jointly constituted by interviewer and interviewee' (Marton, 1994, p. 4427). Here, the role of the interviewer is to limit and control his or her input and personal relationship with the phenomenon in order to prevent the imposition of their own understanding and interpretation from distorting the research outcome (Bowden, 2005). For example, this can be achieved by avoiding the introduction of new material that goes beyond the planned interview structure and prompts (Green, 2005), and by encouraging interviewees 'to give full explanations of their understandings by [asking] non-directive questions' (Bowden, 2000a, p. 51).

In designing a phenomenographic interview guide, questions should be selected that can provide data to show the variation in the way a group of participants experience a phenomenon (Cope, 2004). Entwistle (1997, p. 132) suggests using questions that move 'from actions to experience, and from concrete to abstract.' For instance, concrete examples of recent experiences can be used to explore the way in which the interviewee is thinking about the phenomenon under investigation, and can further serve as a catalyst for eliciting underlying meanings (Åkerlind, 2005a). Ultimately, the justification for the utilization of each question should be seen in terms of its ability to illuminate the aspects of the structure of awareness that constitute the phenomenon, in other words the relationship between its meaning, its internal and external horizons (Cope, 2004, p. 13).

3.4.2 Interview design

The design of the interview guide was based on a model suggested by Åkerlind (2005b). In this model, a cycle of three questions of increasing focus and specificity is used, similar to that of the funnel shaped interview described by Kvale and Brinkmann (2009) and the questioning strategies recommended by Entwistle (1997). The cycle consists of a contextual question, and two primary questions – one that explores the meaning of the phenomenon, and the other that aims to elicit

a description of a concrete example. Following Åkerlind's design, an interview guide was created consisting of questions that aimed to explore themes related to teachers' experiences and understanding of creativity:

- Aspects of musical creativity in the classroom
- Assessment of musical creativity
- Teaching for musical creativity

The first and third themes were intended to reveal how creativity is framed by the teacher's choice of learning activities (Dogani, 2004), and the possible effect of teaching style on the development of musical creativity of children (Koutsoupidou, 2008). In addition, it was felt that an important aspect of musical creativity in education was not being addressed, that of the assessment of musical creativity. It was therefore considered necessary to include an assessment-focused theme, particularly in consideration of recent studies which have indicated a relationship between music teachers' experiences and understanding of creativity and their methods of assessment (Burnard, Fautley, & Savage, 2010; Craft, et al., 2007; Zbainos & Anastasopoulou, 2012).

Each theme comprised three questions – a contextual question and two primary questions. In addition, a tenth question was included to give participants the opportunity to add any further information that might not have been addressed in the interview up to that point. In accordance with Åkerlind's design, probing questions were included in the final guide to help the interviewer explore the participants' responses in greater depth and detail. Probing questions are a common feature in phenomenographic interviews, used as a means of encouraging participants to give fuller explanations of their understandings (Bowden, 2000a). Although probe questions were scripted, a variety of additional prompts and pointers proposed by Green (2005) were also utilized where necessary. These included prompts such as: 'Tell me more about that...', 'What do you mean? I am not clear...' 'Tell me how you felt about that...' (Green, 2005, p. 37). Finally, in keeping with the principles of phenomenographic interviews, questions were devised to limit the inputs of the researcher, and to be as free as

possible from researcher influence (Bowden, 2005; Green, 2005). The final version of the interview guide is presented in Appendix A.

3.4.3 Participant selection

In keeping with phenomenographic principles, participants were selected following a purposive sampling strategy (Green, 2005). According to Patton (1990, p. 169) 'The purpose of purposeful sampling is to select information-rich cases whose study will illuminate the questions under study'. My sampling was purposive, not only to include participants who are representative of the population and context and to generate as much information as possible, but also to acknowledge unique cases (Lincoln & Guba, 1985), and in some instances to seek negative cases to enhance validity (Morse, Barrett, Mayan, Olson, & Spiers, 2002).

Participants were selected according to the following criteria:

- They were qualified class music teachers
- They were currently employed as teachers in either elementary, junior high, or senior high schools
- They had diverse musical backgrounds, and teaching experience
- They included both men and women

To achieve this, a snowball (also known as chain) sampling strategy was employed. As Patton (1990) explains:

> This is an approach for locating information-rich key informants. The process begins by locating well-situated people. … By asking a number of people who else to talk with, the snowball gets bigger and bigger. (p. 176)

Fifteen to twenty participants is considered the ideal number necessary for creating a reasonable chance of finding variation in conceptions (Trigwell, 2000). Twenty school music teachers from central Taiwan were identified and contacted as follows: two local music teachers known to the researcher were initially able to provide contact details of several other music teachers in the area. With the

assistance and mediation of a Taiwanese family member, these and subsequently recommended teachers were contacted by telephone. All twenty agreed to participate in the study. This surprisingly high acceptance rate, which at least in part must be attributed to the communication and mediation skills of the Taiwanese family member, might also have been influenced by the Chinese cultural notion of harmonious interdependence, in which 'there is a tendency for people to act primarily in accordance with the anticipated expectations of others and social norms' (Markus & Kitayama, 1991, pp. 227-228). I endeavoured to include both men and women, and teachers with varied musical biographies in order to create a diverse cross section of music teacher profiles (Bowden, 2005). Only three male music teachers participated, but this is representative of the demographics of music teachers in Taiwan (MOE, 2015 - 2016).

The participants in the pilot study were 3 female teachers aged between 30 – 50 years old, and whose professional teaching experience ranged from 9 – 15 years. The main study comprised 17 participants. Of these, 14 were female and 3 were male. The participants' age ranged from between early twenties to late fifties, and their professional teaching experience from 2 – 21 years. All teachers held bachelor degrees in music or music education. Ten teachers held Masters level degrees and one teacher was the holder of a doctorate degree. Participants' biographical profiles can be found in Table 3.1 shown overleaf.

Table 3.1 Participant profiles

Participant	Gender	Age	Musical Background	Education	Teaching Experience	School Level
Pilot study 1	F	30-40	Violin	BEd (Music) MA (perf)	15 years	Elementary
Pilot study 2	F	40-50	Violin	BEd (Music)	11 years	Elementary
Pilot study 3	F	30-40	Piano	BMus Doctor (perf)	9 years	Elementary
T1	M	50-60	Cello	BMus	15 years	Junior High
T2	F	30-40	French Horn	BEd (Music)	13 years	Elementary
T3	F	30-40	Flute	BEd (Music) MA (Art)	7 years	Elementary
T4	F	30-40	Piano/Cello	BEd (Music) MA	17 years	Senior High
T5	F	40-50	Composition	BMus MMus (USA)	18 years	Senior High
T6	F	20-30	Erhu	BEd (Music)	5 years	Elementary
T7	F	20-30	Viola	BEd (Music)	2 years	Elementary
T8	F	30-40	Clarinet	BMus MMus	17 years	Junior High
T9	F	30-40	Bassoon	BEd MEd	6 years	Junior High
T10	F	40-50	Trombone Piano	BMus MMus perf	11 years	Senior High
T11	F	40-50	Violin	BEd	20 years	Junior High
T12	F	40-50	Piano	BMus MMus	18 years	Junior High
T13	F	40-50	Cello	BMus perf (Argentina)	20 years	Junior / Senior High
T14	M	30-40	Piano Chinese flute Composition	BEd (Music) MA China PhD China	15 years	Senior High
T15	M	30-40	Voice	BEd (Music)	15 years	Elementary
T16	F	40-50	Piano Vocal	BMus MEd (music)	21 years	Junior High Senior High
T17	F	50-60	Piano Violin	BMus MEd	20 years	Junior High Senior High

3.4.4 Ethical considerations

In the field of ethics Cohen and colleagues prescribe the following:

> Whatever the specific nature of their work, social researchers must take into account the effects of the research on participants, and act in such a way as to preserve their dignity as human beings: responsibility to participants. Such is ethical behavior (Cohen, Manion, & Morrison, 2007, p.58).

Accordingly, at every stage in the research design, ethical issues were considered. In addition to protecting the dignity and rights of my participants, I also sought to maintain the highest levels of professional and academic integrity. The study was conducted according to the code of conduct prescribed by the University of Durham, School of Education and the British Educational Research Association's *Ethical Guidelines for Educational Research* (2011). Approval for the study was granted by the School of Education ethics committee in 2014.

All participants were informed of the nature of the research both verbally and through a written participant information sheet that was provided to the participants in Chinese prior to the interviews (see Appendix B). Participants were informed that the interviews would be electronically recorded, but that only the researcher, interpreter and translator would have access to the recordings and transcripts, and that their right to anonymity would be guaranteed. To protect their confidentiality, participants were informed that the transcripts would be stored and referred to by number. Additionally, participants were informed that transcripts would be sent for translation by email in password-protected files which, upon completion of the translation, would be erased from the translator's computer. Participants were informed of their right to withdraw from the study at any time and without having to give any reason. Finally, participants were given the opportunity to discuss the study and ask any questions they felt necessary.

Before interviews commenced participants were invited to read through and complete the written consent request form (see Appendix C1 and C2). As with the participant information sheet, the consent form was written in Chinese. All twenty participants agreed to participate in the study.

3.4.5 Conducting interviews and pilot interviews

The first three interviews were conducted as pilot research, to test and refine questions, and to ensure that the final interview guide adhered to a series of planned sequences that introduced the phenomenon and avoid any further ad hoc inputs by the researcher (Bowden, 2005). The pilot interviews, although intended primarily as an exploratory exercise to assess the suitability of the interview questions, also served a secondary purpose of practicing interviewing with the assistance of an interpreter. Being monolingual with only a limited understanding of Chinese, I was presented with a choice of either using English as the interview language with participants who were bilingual, or with Chinese as the interview language, made possible through working with an interpreter. In a presentation of interview language choices, Cortazzi, Pilcher, and Jin (2011) contrast the obvious advantages to interviewer afforded by the first approach, by highlighting the potential drawbacks that might be encountered when employing this strategy. These might include an overestimation of participants' language skills, or alternatively an underestimation of the practicalities involved in participants speaking a second language. Conversely, when working with an interpreter, while participants may be able to speak more freely, expressively and accurately in their first language, more time is needed for communication in both languages, and issues concerning the interpreter's identity, subject expertise, and skill need to be addressed (Cortazzi, et al., 2011). For this study, Chinese as the interview language was the preferred choice: the advantages to be gained through participants speaking expressively and articulately in their first language, far outweighed the convenience of interviewing in English, or the added complexity that conducting interviews with an interpreter entailed.

The interpreter, known to the researcher, is a bilingual female university lecturer with Chinese as her first language. She has studied overseas at tertiary level, majoring in management and business studies and has had previous experience in qualitative methods, interviewing, and interpreting. Extensive preparation was undertaken with the interpreter, to provide her with the requisite background knowledge regarding the research questions, the nature of the research approach and information to be obtained, and further, for the translation of the interview questions, the procedure of interviews and associated ethical considerations

(Adamson & Donovan, 2002; Murray & Wynne, 2001). The role of an interpreter is distinct from that of a translator, the latter providing translations from one language to another for written documents, while the former provides an oral translation to facilitate communication between two or more people who do not share the same language (Squires, 2009). There are a variety of techniques that can be employed for conducting interviews with an interpreter. Previously, it was common to ask for each sentence to be interpreted as it was spoken word-for-word, whereas more recently interpreters have sought to capture meaning-based interpretations (Esposito, 2001). Verbatim style interpretations commonly render the interpreter invisible, and can potentially produce translations that fail to capture the meaning of the participants' utterances (Wallin & Ahlström, 2006). Currently, there seems to be a general consensus that conceptual equivalence is the primary goal of interpretation and further, that the interpreter's role should be identified (Murray & Wynne, 2001; Squires, 2009). Edwards (1998) suggests that in order to achieve this, the interpreter translates in the third person speech form, thus making visible his or her role in the three-way construction of the interview account. Additionally, interpreters need to be informed as to how active their role should be during the interview, and what level of independence can be accommodated in terms of questioning (Pitchforth & van Teijlingen, 2005; Wallin & Ahlström, 2006).

In consultation with the interpreter, the aim of the present study was to capture the meaning of what was spoken by the participants, rather than just a literal account. The interpreter was encouraged to communicate the participants' responses using the third person, indirect speech, as a means of identifying her role within the research process (Edwards, 1998). The role of the interpreter in the interview and subsequent transcription was one that came increasingly to the fore. In preparation for the interviews with the interpreter, it soon became obvious that literal, word-for-word translations were not always possible. In Chinese language there are many instances of words where there is no true equivalence in English (Twinn, 1998), and that a negotiated search for meaning was an essential part of the process that eventually extended into interview itself. Early on, it became evident that the role of the interpreter was not one of an invisible, neutral third party, but rather that of a 'key informant', a co-producer of knowledge, whose social location, assumptions and beliefs led to a 'triple subjectivity' of interaction

between the researcher, research participant and the interpreter (Temple & Edwards, 2002). Although not necessarily problematic, this is an aspect of the research process that the researcher believes should be articulated, as it requires a level of reflexivity that is presumably absent when the researcher and research participant share the same first language.

A total of twenty interviews were conducted over a period of eight months, including the three pilot studies. Most participants elected to be interviewed in their personal or professional spaces, although three participants chose to travel to the researcher's home, due to a lack of a suitable alternative venue. All interviews were preceded by a brief verbal statement describing the nature of the research project. The statement was delivered identically to each participant prior to the interview, thus aiming to define the phenomenon in exactly the same manner on each occasion, and limit any potential ambiguity in the participants' understanding of the phenomenon that was to be discussed (Bowden, 2005). After gaining informed consent and introducing the nature of the research, the interviews commenced and were undertaken in the form of a dialogue, an approach recommended for phenomenographic studies (Marton, 1994). An empathetic listening style was assumed to listen for meanings and understandings, and care was taken to bracket any presuppositions or judgements made by the researcher or interpreter that may have arisen during the interviews (Ashworth & Lucas, 2000). The interviews proceeded in a relaxed manner, with all interviewees participating willingly, and responding openly and directly. On average, the interviews lasted for approximately one hour, the shortest being forty minutes, the longest more than one and a half hours. All interviews were electronically recorded using a digital audio recorder and were transcribed by the interpreter to create written account of the participants' words to be used for translation purposes and subsequent referencing during analysis.

3.4.6 Translation of interview transcripts

Interview transcripts were translated into English by a professional translator, a component of the research process that aimed to increase the accuracy and trustworthiness of data (Esposito, 2001; Squires, 2009). Although this might

provide a level of trustworthiness to the data produced, it should not automatically be presumed unproblematic (J. H.-C. Tsai, et al., 2004). As Temple (2002, p. 846) maintains, 'There is no one correct way of translating. Translation is more than an exchange of words from one language to another. Translators, as much as researchers, produce texts from their own perspectives'. A variety of approaches have been put forth to ensure the accuracy and quality of the translation. Brislin (1970) describes a detailed process of back-translation from the target language transcript to the source language as a method of testing the accuracy of the translation. Elsewhere, Larson (1984) advocates the use of a combination of tests to evaluate the accuracy, clarity and naturalness of the text, and the involvement of several people to improve the quality and credibility of the translation. The employment of two different translators has been used by Esposito (2001) in focus group studies of health concerns experienced by Hispanic women living in New York City. The focus group discussions were conducted entirely in Spanish with the aid of a bilingual facilitator, while a professional interpreter provided Esposito, the monolingual principal investigator, with a simultaneous English language translation of the conversations. The focus group conversations and the real-time interpretations were recorded separately, producing two audio tapes for transcription into Spanish and English. The Spanish language transcripts were subsequently translated into English by a professional translator. Transcripts generated from both sources were compared to ascertain their similarity in content and to help establish the credibility and trustworthiness of the translations.

In order to achieve trustworthiness in the present study, a sample text of one of the interviews translated by the professional translator was assessed for accuracy by an additional independent translator. The sample translation was considered to be accurate and capture the meaning of what had been said. Thereafter, the professionally translated transcripts of the participants' responses were compared to the English language translations made by the interpreter during the interviews. Differences in translation that were encountered were discussed with the interpreter in order to better understand the inconsistencies in interpretation (Temple, 1997). Where necessary, adjustments were made to the professionally translated transcripts which would be used for analysis. To protect the confidentiality of the participants, all transcripts were stored and referred to by

number. Additionally, transcripts were sent for translation by email in password-protected files which, upon completion of the translation, were erased from the translator's computer (Choi, Kushner, Mill, & Lai, 2012).

3.5 Data analysis

3.5.1 General principles

The nature of phenomenographic analysis has been an ongoing and evolving process, and one which, until recently, provided little in the way of concrete descriptions of practice (Åkerlind, 2005c). Indeed, Marton (1986) openly rejects the notion of an articulated method of data analysis:

> We cannot specify exact techniques for phenomenographic research. It takes some discovery to find out the qualitatively different ways in which people experience or conceptualize specific phenomena. There are no algorithms for such discoveries. (p. 42)

While there are those who argue that due to the explorative nature of phenomenography, explicit procedures for data analysis are not possible (Johannesson, Marton, & Svensson, 1985; Prosser, 2000), it seems that one of the main obstacles for the lack of explicit analytic procedures lies in the notion of whether categories are discovered in the data or whether they are the constructions of the researcher (Walsh, 2000). As Marton and Säljö emphasize, phenomenographic analysis 'is essentially a *discovery procedure* which can be justified in terms of results, but not in terms of any specific method' (Marton & Säljö, 2005, p. 43, emphasis in original). The tension between discovery and construction is not unique to phenomenography and can be found in the objectivist and constructivist accounts of grounded theory (Charmaz, 2000). Whereas grounded theory has clearly articulated and established methods in both its original and revised form, researchers utilizing a phenomenographic approach have to rely on a variety of sources to provide a detailed account of the analytic process (see for example Åkerlind, 2005a; Bowden, 2000b; Dall'Alba, 2000; Marton, 1986, 1994; Marton & Booth, 1997; Prosser, 2000).

3.5.2 Analytic process

For the present study I have drawn on aspects of the approach to analysis advocated by Marton (1986, 1994) and Marton and Booth (1997) to provide a basic framework. This approach to data analysis comprises three stages:

- Identify and select relevant data
- Sort data into ‘pools of meaning’ based on similarities and differences within individuals and at a collective level
- Establish the critical attributes of each data group and the distinguishing features between groups to define categories

To this framework I added the following:

- A preliminary stage of repeated readings of the interview transcripts to become familiar with the data (Åkerlind, 2005b; Dahlgren & Fallsberg, 1991; McCosker, Barnard, & Gerber, 2003)
- Individual profiles based on the participants’ points of focus, with the purpose of providing a background context for the meaning quotations (Åkerlind, 2005b; Ashworth & Lucas, 2000)

The analytic process can now be described in detail and can be seen in Table 3.2 presented overleaf.

Table 3.2 The analytic process

- *Familiarisation:*
  - First reading: (whole set of transcripts)
    - Orientation to the phenomenon. Set aside presuppositions (Ashworth & Lucas, 2000)
  - Second reading
    - Mark passages in the interviews where participants express their thoughts on musical creativity
  - Third reading:
    - Write individual profiles and summaries of each interview. Focus on the meaning of musical creativity as it appears to the individual teachers (Åkerlind, 2005b; Ashworth & Lucas, 2000)
- *Identify and select relevant data*
  - Units of meaning transformed into themes (Giorgi & Giorgi, 2003)
- *Sort data into 'pools of meaning' based on similarities and differences within individuals and at a collective level*
  - List similarities and differences of meanings within individual transcripts
  - List similarities and differences of meanings at collective level
- *Establish the critical attributes of each data group and the distinguishing features between groups to define categories*
  - Search for meaning
  - Search for structure
  - Search for relationship between categories

While the steps of the analytic process appear in a consecutive linear form, in practice the analysis is iterative and interactive, frequently moving back and forth between the steps, while sometimes considering the different steps simultaneously (Marton, 1994). During the analysis I frequently alternated between reading the transcripts, the individual profiles and the selected passages as a means of maintaining a balanced perspective between the individual and the collective experience.

3.5.2.1 Familiarisation

In the first reading of the transcripts, the focus was on the group as a whole. For the second reading the focus was on the individual. Passages of interest within the transcripts were marked and notes were made in the margins. In the third reading, again the focus was on the individual. Once each transcript had been read, individual summaries and profiles were written containing the meaning of musical creativity as it appeared to the individual teachers. Throughout this phase of familiarisation, the aim of repeated reading of the transcripts was to seek new perspectives, to identify passages and expressions that signified the meaning of musical creativity from the point of view of the participants, and to tentatively explore the similarities and differences between the transcripts. Constant attention was paid to the relationship between the participant and the phenomenon by asking questions such as, 'what does this mean to the participant?' and 'what is she/he focusing on?' Here, and indeed throughout the whole analysis phase, I endeavoured to bracket my own presuppositions and relation to musical creativity, and remain open-minded to all the participants' responses.

3.5.2.2 Identification and selection of data

In the second stage of the analysis the passages and expressions that had been identified as the most representative and essential in relation to the teachers' experiences and understanding of musical creativity were marked as meaning units and condensed through a series of steps from which main themes emerged (Kvale & Brinkmann, 2009). To achieve this, the process described by Giorgi and Giorgi (2003) was employed. In this process, a text is transformed or modified by reducing the original data, and in doing so making explicit meanings that are otherwise implicit. In practical terms this involves placing interview transcripts into the left-hand column of a table in which meaning units are identified and isolated. Subsequent columns show the transformation of raw data into language that is increasingly focused and indicative of its essential meaning and structure. Several themes were identified and coded. For example, themes such as the 'acquisition of basic musical knowledge' and notions of 'student ownership' were common to many of the transcripts. In this phase the focus was on the group as a whole, but

individual transcripts were always checked for context when similar-sounding themes emerged.

3.5.2.3 Sorting data

In the third stage, themes were grouped together to form ‘pools of meaning’ based on similarities and differences within individuals and at a collective level (Marton & Booth, 1997). The focus on the individual as well as the collective is based on the premise that individuals may have several distinct understandings of a single phenomenon according to the context in which it is experienced (Marton & Booth, 1997).

In practice establishing pools of meaning involved listing all the themes that had been generated for each participant, identifying similarities and differences within and between participants, and subsequently compiling additional lists based on those identified groupings. New data groups were constituted according to similarities in the overall meaning. This phase of analysis also involved combining and merging smaller themes into broader overarching themes. For example, in one grouping it was evident that creativity was being defined according to how it appeared as a topic in school textbooks, and thus data that were related to that theme were gathered and grouped together.

3.5.2.4 Defining categories and constituting the outcome space

In the final stage, the critical attributes of each data group and the distinguishing features between groups were established to define categories. Here, the focus of the analytic process was on the search for meaning and structure. To assist in this regard, Marton and Booth’s (1997) ‘unit of the science of experience’ described earlier was used as an analytic framework. As both meaning and structure are considered to be intertwined, I alternated between both components to constitute the categories of description (Åkerlind, 2005c). At the same time, I looked at the data groups as a whole to search for common thematic dimensions that could provide a basic structure for different ways respondents experienced and understood creativity in the music classroom (Åkerlind, 2005a). The process went through several iterations, involving combining categories that were essentially

similar thereby reducing the number of categories. Finally, a stable set of categories was established that satisfied Marton and Booth's (1997) three criteria namely that; each category should be distinct in the way the phenomenon was experienced; there existed a logical relationship between categories and; each category should be able to demonstrate 'the critical variation in the data'. At this point, I searched for ways to show how the relationship between categories could be structured and depicted graphically in the final outcome space. As in the process of constituting the categories, several representations were investigated before arriving at one that showed most explicitly the logical structure of the phenomenon.

3.6 Reliability and validity

In the pursuit of rigor and trustworthiness, it has been argued that all research must adhere to four fundamental criteria; truth value, applicability, consistency, and neutrality (Lincoln & Guba, 1985). For research conducted in the positivist tradition these criteria map onto issues of reliability and validity (for definitions see Hammersley, 1987). The achievement of replicability and accuracy suggested by the terms reliability and validity in positivist research approaches may not necessarily be directly transferrable to other methodologies, and consequently this presents dilemmas for researchers who strive for credibility in their findings (LeCompte & Goetz, 1982). Thus, for naturalistic inquiry credibility, transferability, dependability and confirmability are the corresponding terms proposed by Lincoln and Guba (1985). In a framework comprising the four criteria, Guba (1981) shows how the two disparate paradigms can pursue common goals in their search for trustworthiness. These can be seen in Table 3.3 presented overleaf:

Table 3.3 Scientific and naturalistic terms appropriate to the four aspects of trustworthiness (Guba, 1981)

Aspect	***Scientific Term***	***Naturalistic Term***
Truth value	Internal validity	Credibility
Applicability	External Validity Generalizability	Transferability
Consistency	Reliability	Dependability
Neutrality	Objectivity	Confirmability

As this study has followed a constructivist approach it seems at first glance that aspects of credibility, transferability, dependability, and confirmability should be the guiding principles used in lieu of the terms reliability and validity. On closer inspection this might not be the most suitable approach to take. In the operationalization of credibility, transferability, dependability and confirmability it is suggested that specific strategies be pursued, including prolonged engagement, persistent observation, triangulation, peer debriefing, negative case analysis, audit trails and member checks (Lincoln & Guba, 1985). However, the nature of the current investigation indicates that some of these strategies might be ill-suited as a means of ensuring the quality and legitimacy of the research. For example, member checks in which respondents are consulted on aspects of data interpretation might not provide the requisite credibility in research where data have been abstracted and synthesized across the group, and consequently is no longer recognizable as an individual's utterance. Similarly, the strategy of triangulation might not be appropriate in a study that is interested in participants' descriptions of their lifeworlds rather than observations of their actions.

Accordingly, an alternative approach has been sought that can satisfy the criteria put forth by Lincoln and Guba and yet is suited to the current research process. I believe that this is an appropriate decision bearing in mind that Guba (1981) acknowledges that the criteria he proposes should not be adopted as a new orthodoxy, but 'should serve to stimulate discussion about these problems' (p. 90). As such, I have chosen an approach suggested by Kvale and Brinkmann (2009) in

which issues of reliability and validity are built into the research design and process rather than being applied post hoc to the final product (Morse, et al., 2002). In this approach, reliability and validity are viewed in terms of the quality of craftsmanship, credibility, and the transparency of the research process. It is worth noting that there is some overlap between the two constructs.

3.6.1 Reliability

For Kvale and Brinkman (2009), reliability relates to 'the consistency and trustworthiness of research findings' (p. 245). In the current research study, issues of reliability pertain to the interview design and how it was conducted, the accuracy of translations and transcripts, and the methods of data reduction and categorization. These issues have been previously addressed within this chapter. For example as was discussed earlier, interviews were planned and conducted so as the contextual and primary questions of the interview guide were delivered using the same wording for each respondent. Leading questions and ad hoc inputs were consciously avoided to limit researcher influence and to allow respondents maximum opportunity to reflect on the phenomenon. An interpreter and independent translator were employed to improve the accuracy and trustworthiness of the data. Established methods of data analysis were employed. Steps were taken to make the process of analysis and interpretation as consistent and transparent as possible, thus helping to ensure the trustworthiness of the research findings.

3.6.2 Validity

Validity is conceptualized by Kvale and Brinkman (2009) as a form of quality control applicable to seven stages of the research process. The seven stages comprise thematizing, designing, interviewing, transcribing, analyzing, validating, and reporting. These will be discussed shortly in very brief terms. The reason for this brevity is that the various steps taken to ensure the validity of the study were considered a priori to the design and commencement of the research process, and therefore have been reported for the most part previously.

3.6.2.1 Thematizing

In the initial step of thematizing, 'the validity of an investigation rests upon the soundness of the theoretical presuppositions of a study and upon the logic of the deviations from the theory to the research questions of the study' (Kvale & Brinkmann, 2009, p. 248). The present study is based on the premise that firstly conceptions of creativity vary according to multiple factors, not least those pertaining to the sociocultural milieu. These were highlighted in the introductory chapter of this thesis. Secondly, while researchers and theorists hold generally consistent views as to the nature of creativity, the thinking of ordinary people can deviate considerably from scientific notions and can vary considerably from person to person. These views are often inconsistent, contradictory, and frequently remain unarticulated. This was highlighted earlier in the literature review.

3.6.2.2 Designing

In the second step, validity 'involves the adequacy of the design and methods used for the subject matter and purpose of the study. From an ethical perspective a valid research design involves beneficence – producing knowledge beneficial to the human situation while minimizing harmful consequences' (Kvale & Brinkmann, 2009, pp. 248-249). The validation of the design and methods used in this study has been addressed earlier in this chapter. As was noted, the research specialization of phenomenography was considered the most suitable approach for obtaining answers to the research questions, and an interview inquiry the best means of data collection. Significant thought was given in the design of the interview guide and the questions contained therein. From the ethical standpoint, the research has practical benefits in helping promoting a better understanding of how creativity can be fostered in music education in Taiwan.

3.6.2.3 Interviewing

In interviews, 'validity pertains to the trustworthiness of the subject's reports and the quality of the interviewing, which should include a careful questioning of the meaning of what is said and a continual checking of the information as a validation

in situ' (Kvale & Brinkmann, 2009, p. 249). As mentioned earlier, interviews encouraged participants to focus on their lifeworlds and speak openly about their understandings and experiences of creativity in the classroom context. In instances where there was lack of clarity, non-directive questioning techniques were employed to validate what was being expressed.

3.6.2.4 Transcribing

How oral language is represented as written language becomes an issue of validity 'by the choice of linguistic style of the transcript' (Kvale & Brinkmann, 2009, p. 249). Significant detail of this process has been provided in a previous section of this chapter.

3.6.2.5 Analyzing

The process of analysis requires the researcher to interrogate 'whether the questions put to a text are valid and whether the logic of the interpretations made is sound' (Kvale & Brinkmann, 2009, p. 249). As mentioned previously, in the early stages of analysis questions posed related to what the phenomenon meant to each participant, and what was focused on. The step-by-step process of analysis described earlier provides logic to the interpretation and adds to its overall consistency. As will be seen in the presentation of the findings in the following chapter, the validity of the interpretation is enhanced firstly through providing descriptions rather than explanations, and secondly ensuring that interpretations are supported by interview extracts.

3.6.2.6 Validating

In the sixth step, the process of validating 'entails reflective judgement as to what forms of validation are relevant in a specific study and the application of the concrete procedures of validation, and a decision on what is the appropriate community for dialogue on validity' (Kvale & Brinkmann, 2009, p. 249). The personal reflection on the knowledge that has been produced and the ways it can

be validated brings this step into the present moment. As mentioned previously, the design of this study was based on careful consideration of how it could be undertaken in as consistent and transparent way as possible. Of course, in its current form the knowledge that has been produced and is contained within the pages of this study is hermetically sealed from the outside world. As such, its validity needs to be validated. Bearing in mind the nature of this study, the 'appropriate community' for dialogue has been my supervisor, who has offered support where appropriate and has challenged my interpretations and assertions when necessary.

3.6.2.7 Reporting

'This involves the question of whether a given report gives a valid account of the main findings of a study, and also the question of the role of the readers of the report in validating the results' (Kvale & Brinkmann, 2009, p. 249). In reporting this study I have endeavoured to give as clear and accurate account as possible. I have tried to represent the views of participants in a way that is ethical and gives voice to the participants' experiences and understandings as best possible. In a doctoral dissertation, the question of the role of the reader is obvious.

4. Findings

4.1 Overview of chapter

This chapter reports on the findings derived from analysis of the data. The findings of the study are presented in three sections which are outlined as follows. In section 1, a set of categories is reported showing the different ways teachers experienced creativity in the classroom. This is followed by a summary of each category. In section 2, the structural relationship between categories in terms of a number of common dimensions is examined in depth. In section 3, the outcome space is presented. In this section, a description of how the outcome space was constituted is provided before leading to a final graphic representation of the qualitatively different ways teachers experienced and understood creativity.

Throughout this chapter, quotations taken from interview transcripts are used to illustrate and highlight key characteristics of each category, and as empirical support for interpretative claims made in the findings. All quotations are shown in italics. Pauses made by teachers in the interviews are indicated with an ellipsis, and where a section of the transcript has been omitted, an ellipsis framed by two brackets is used thus […]. Bold typeface is used to highlight essential aspects of the quotation. At the end of each quotation, the participant number appears in bold typeface, the transcript page number in parentheses. When a quotation is used more than once, its initial location in the chapter is cited. For dialogue involving the interviewer and a teacher, '*I'* and *'T'* are used as prefixes to identify expressions made by the interviewer or teacher respectively.

4.2 Section 1

4.2.1 Categories of description

Teachers were found to experience creativity in four qualitatively different ways, each way having a distinct point of focus. Categories 3 and 4 were subdivided to show how some teachers described their own pedagogical creativity as opposed to their students' creativity even though the main focus of the experience remained the same. These are listed below as categories of description:

1. Curriculum focused experience
2. Talent focused experience
3. Knowledge focused experience
    a. Teaching creatively (making teaching effective)
    b. Personal style
4. Dialogic focused experience
    a. Teaching creatively (making learning meaningful)
    b. A way of learning

4.2.2 Summary of categories

In the category summaries that follow, each begins with sample quotations that are representative and characteristic of how creativity was experienced. Thereafter, a brief description of each category is provided. Each category summary concludes with the presentation of an analytical framework of the phenomenon. The analytical framework comprises two aspects: a referential aspect pertaining to the core meaning the phenomenon held for teachers, and a structural aspect in which some features of the phenomenon are in focus and others recede to the background or margin of the experience. The referential aspect or core meaning is that which makes each category distinct from the others. The structural aspect comprises two features, an internal horizon and an external horizon. The internal horizon refers to the component parts which comprise the experience, while the external horizon refers to how the phenomenon has been delimited from its context.

4.2.2.1 Category 1 – Curriculum focused experience

In category 1, creativity was experienced as an aspect of the curriculum, specifically a topic in a textbook.

> *Last semester the textbook mentioned about advertising songs and I asked the students to complete a project. This project is to ask the students to either change the melody or the lyrics of the advertising songs. Then they are to write it down on a piece of paper.* ***16****(2)*

Teachers instructed students according to the steps laid out in the textbook, with students following these instructions to complete the creative activities. Those

activities experienced and described by the teachers invariably involved students adapting or rearranging a predetermined song, typically their school song, in terms of melody, rhythm, genre or lyrics. Although the intention of the activities was to promote student creativity, teachers focused mostly on achieving the implementation of the content of the lesson rather than on the creative outcome.

In category 1, the external horizon is delimited from its context as something that occurs only on specific occasions or at specific times. The meaning or referential aspect of creativity is confined to the topic in the school textbook. The internal horizon is the content of the textbook and instructions contained therein. Figure 4.1 shows the analytical framework for this experience of creativity.

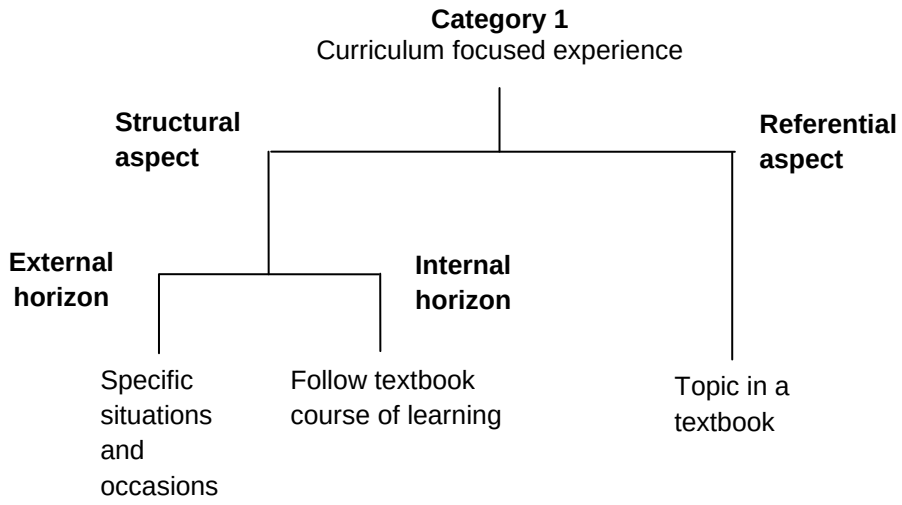

Figure 4.1 Curriculum focused experience: analytical framework

4.2.2.2 Category 2 – Talent focused experience

In category 2, creativity was experienced as the trait of a musically talented individual. In the course of their teaching, teachers were able to identify or discover talented students who possessed creative abilities from listening to their musical compositions and performances. The creative individual was in the foreground of the teachers' awareness:

> *Some students are born with a lot of creativity […] and I think this strongly relates to their family background.* ***7****(4)*

As in category 1, teachers worked within the constraints of the curriculum, but their focus was not the topic of creativity as it appeared in the curriculum or textbook, but on students who were able to demonstrate their creative potential. Teachers held the view that creativity was a trait possessed by only a minority of musically gifted students, and one which comprised several characteristics, including personality, musical ability, talent, and intelligence. In this regard, it should be noted that creativity and musical giftedness were often conflated by these teachers.

In this category, the external horizon of creativity is delimited from the context as specific students who were musically talented. The referential aspect denotes creativity as an attribute of these talented students. The internal horizon comprises the identification and recognition of talented students through their creative output of their performances and musical compositions. Figure 4.2 shows the analytical framework for this conception of creativity.

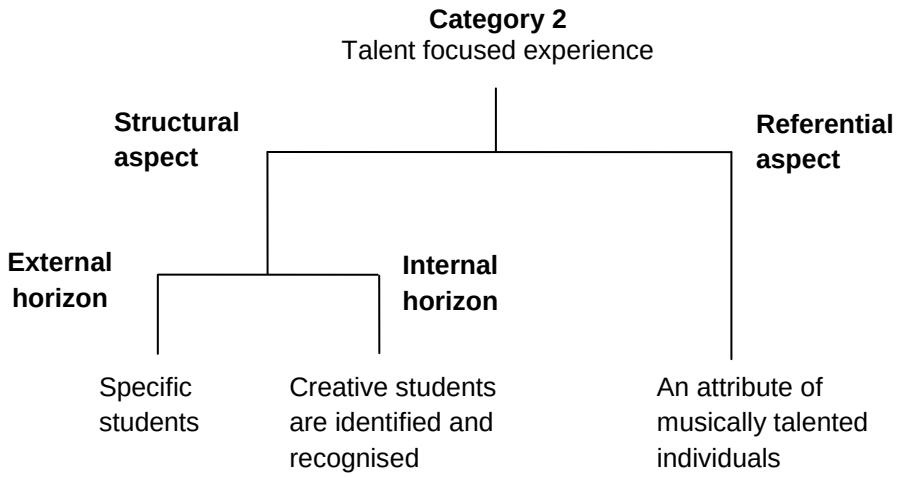

Figure 4.2 Talent focused experience: analytical framework

4.2.2.3 Category 3a – Knowledge focused experience (Teaching creatively)

In category 3, teachers associated creativity with the manipulation of knowledge, its transmission, acquisition, and application. An association was made between knowledge mastery, expertise and creativity. In category 3a, teachers focused on

how knowledge could be effectively transmitted using creative ways to make teaching effective:

> *If a teacher wants to do creative teaching, the teacher will be looking for ways to design this particular creative curriculum; but if a teacher doesn't want to, […] they will only be teaching from the textbook.* ***11****(6)*

> *I play games with them [students] to let them understand what a complex rhythm is.* ***7****(2)*

In category 3a, the focus of awareness shifted from the creativity of students to that of the teachers. Teachers used imaginative teaching approaches and strategies either to help students understand and accomplish difficult musical concepts and skills, or to maintain interest in tasks and activities that they believed students would otherwise find boring and/or repetitive. Although students might have responded creatively when undertaking these tasks and activities, this was not a factor considered by their teachers.

In this category the external horizon is delimited from its context as specific teachers who wanted to adopt an alternative approach to teaching. The referential aspect refers to the creative approach to teaching which made instruction effective. The internal horizon comprises how knowledge was transmitted by employing innovative and imaginative instructional approaches. Figure 4.3 shows the analytical framework for this conception of creativity.

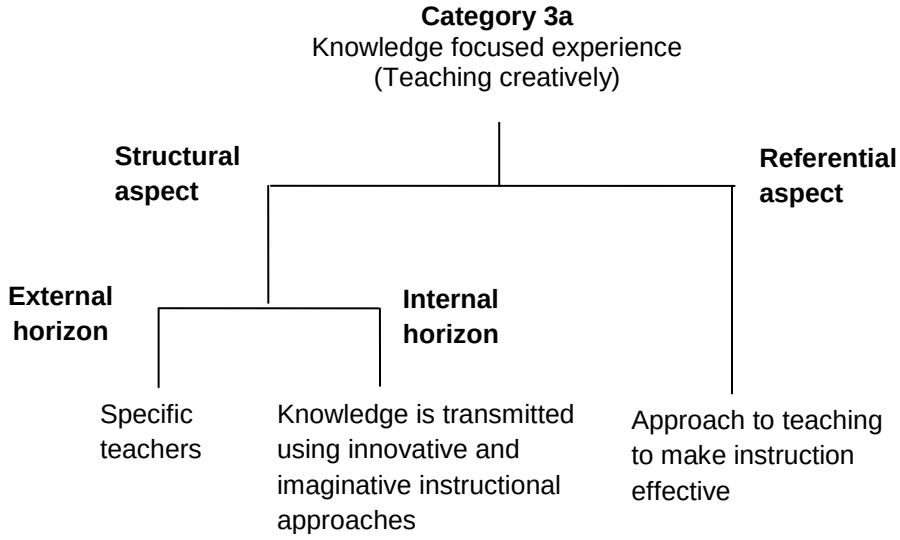

Figure 4.3 Knowledge focused experience (teaching creatively): analytical framework

4.2.2.4 Category 3b – Knowledge focused experience (Personal style)

In category 3b, creativity was experienced as the ability to express a personal style in a musical composition or performance through the application of knowledge. Teachers believed that creativity was possible only after a basic foundation of knowledge and skills had been acquired. Once acquired, knowledge and skills could be applied to produce musical compositions or performances that expressed a personal style or voice:

> *You must have technique to develop creativity, which means it does not work if you only have creativity but not the technique. I think creativity is built on certain basics. In order to develop creativity, it depends on how good the level of mastery is.* ***3****(1)*

Category 3b bears some similarity to category 2 in that the focus of teachers is on the creativity of the individual. However, in this category creativity is perceived not as a trait possessed by a minority of talented individuals, but as a possibility for all those who have acquired the requisite knowledge. A shift has occurred in which the product of creativity has come to the foreground of the teachers' awareness rather than the attributes of the individual creative student. The relationship between knowledge and creativity is a second factor that distinguishes these two categories. In category 2, knowledge is taken for granted in talented students, their creativity being accounted for by their special abilities. However, in category 3b, the nexus between knowledge and creativity is recognized. Knowledge is acquired through a sequence of learning beginning with basic foundational knowledge. Students who devote enough time and effort to attain sufficient knowledge and skill will be able to control and shape performances or compositions according to their own creative intentions at some point in the future.

In this category the external horizon is delimited from its context as specific students with sufficient knowledge. The referential aspect refers to the ability to demonstrate a personal style in a musical composition or performance. The internal horizon comprises how knowledge could be applied to produce a musical composition or performance that demonstrated a personal style. Figure 4.4 (overleaf) shows the analytical framework for this conception of creativity.

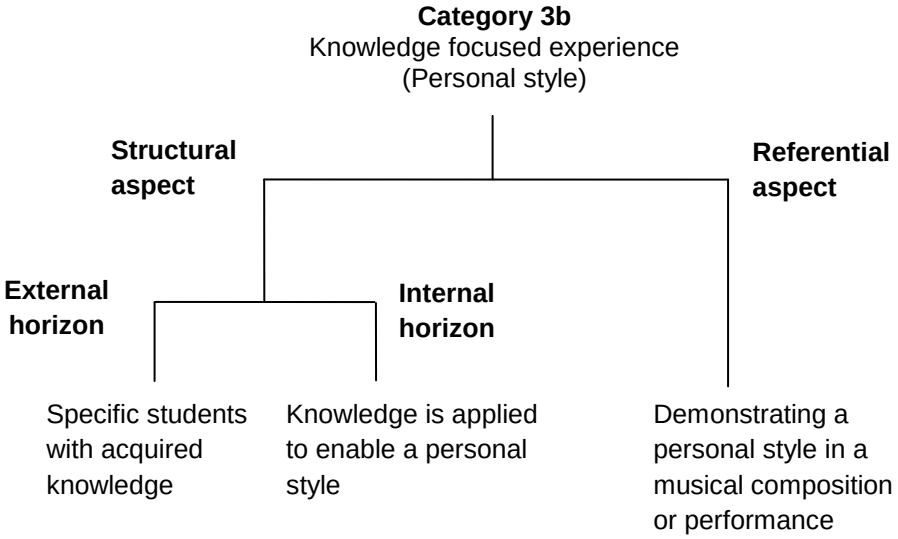

Figure 4.4 Knowledge focused experience (personal style): analytical framework

4.2.2.5 Category 4a – Dialogic focused experience (Teaching creatively)

In category 4, the experience of creativity was a dialogic one. Dialogic experience refers to the shared meaning-making and collaborative participation of teachers and students in the process of creativity and learning. This experience contrasts sharply with the solitary nature of creativity found in previous categories. However, as with category 3, creativity was experienced as that of the teacher as well as students. In category 4a, creativity was experienced as teaching creatively to engage and motivate students with learning that was meaningful and relevant to their daily lives. To achieve this, teachers moved beyond the traditional notion of music education by adopting a way of teaching that embraced new ideas and things:

> *I think the more traditional classes that we used to take are that… we played recorder in class, singing or some vocal practice. But in fact children will see some Nanta Show [popular Korean show] or that sort of percussion music from the culture that they've been exposed to these days… And what I think is that when children are introduced to something new they may get more excited to have music lessons, and like these sorts of classes where we have the entire class together… it is for them to be more independent, and it's different from playing recorder **2**(2)*

As in category 3a, creativity was seen as teaching creatively, yet although it shares many structural similarities with the former, this conception differs in that its focus is on students and the cultivation of their interest and appreciation of music,

rather than on their acquisition of musical knowledge. For teachers in this category, music education in the traditional sense was viewed as potentially uninspiring and irrelevant to their students' daily lives and musical preferences. The teachers knew that their students cared about music and they themselves valued music for its diversity and multi-faceted nature. These teachers wanted their lessons to be interesting and meaningful for their students. They wanted their students to enjoy learning, and develop a lifelong interest and love of music. In category 4a, the external horizon is delimited from its context as a new way of teaching. The referential aspect refers to the creative approach adopted by teachers with the intention of making learning meaningful. The internal horizon comprises the innovative and imaginative approaches teachers adopted to be able to teach creatively. Figure 4.5 shows the analytical framework for this conception of creativity.

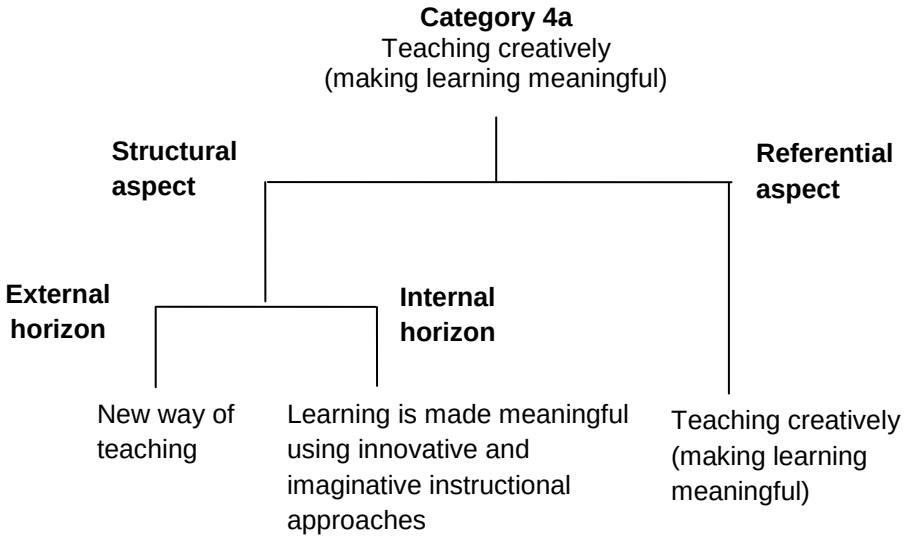

Figure 4.5 Dialogic focused experience (teaching creatively): analytical framework

4.2.2.6 Category 4b – Dialogic focused experience (A way of learning)

In category 4b, creativity was experienced as a way of learning in which students were able to generate and express new ideas and things through a process of exploration and discovery.

> *I think creativity is essential for music. For me it is a process or development of creating and producing new things and ideas.* ***9****(1)*

You will need to find your own answer and the teacher won't tell you. After doing your own research and expressing your own opinions, you will have a different understanding of the knowledge you were first taught. ***3****(5)*

In category 4b, creativity was considered to be an integral part of the learning process. Teachers provided tasks and activities which required students to work independently. Although many of the tasks had been designed with the individual student in mind, teachers' descriptions frequently referred to the collaborative nature of their students' work. Students worked with each other independently of teachers to create compositions, musical arrangements, and personal interpretations of pieces of music. While similar examples can be found in all previous categories, dissimilarities existed in the meaning that the activities held for the teachers. In this category the focus was on the process and development of students' work. Students' imagination and curiosity were profiled, and were regarded as essential components of creativity.

In category 4b, the external horizon is delimited from its context as a new way of learning. The referential aspect refers to the process of learning in which new ideas and things were generated and expressed. In the internal horizon, teachers focus on their students' agency, generative thinking, and active participation in open-ended activities. Figure 4.6 shows the analytical framework for this conception of creativity.

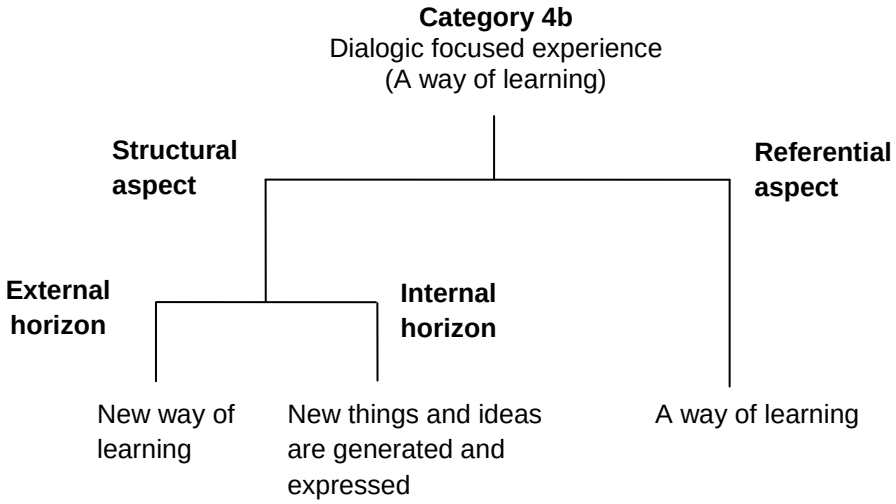

Figure 4.6 Dialogic focused experience (a way of learning): analytical framework

4.3 Section 2: Structural relationships between categories of description

This section reports on the structural relationships between categories of description in terms of similarities and differences found in four common dimensions which emerged from the data. Dimensions are aspects of the phenomenon that have been discerned by participants. They are present in each category, but vary in the way they were experienced. Dimensions were identified and were confirmed by empirical evidence present in the interview data. Four dimensions were identified:

1. Defining creativity
2. The nature of the domain
3. The role of the teacher
4. The role of the learner

The dimensions are presented and discussed below in terms of how they relate to the different categories of description. The focal aspect in each dimension varies according to the category of description. Focal aspects are those things which were experienced as values within the dimension. Dimensions are reported individually, each report beginning with a brief introduction. Thereafter, an illustrative table shows the dimension being considered and the focal aspects of teachers' awareness within that dimension. Descriptions follow in which the relationships between categories of description within the particular dimension are highlighted. Interpretative claims that are made are supported by quotations taken from the interview data to illustrate the points being considered. Finally, each report ends with a summary.

4.3.1 Dimension 1: Defining creativity

Dimension 1 illustrates how teachers defined creativity within the context of the music classroom. Two approaches were taken by teachers in defining creativity: a product-focused, and a process-focused approach. Those who defined creativity from the former perspective placed an emphasis on the outcome of creative endeavour, the finished compositions, performances, and knowledge that had

been acquired. In the latter approach an emphasis was placed on the processes involved in creating compositions, performances, and knowledge.

Table 4.1 shows the variation in how teachers defined creativity according to a product-process orientation and showing aspects that teachers brought into focus:

Table 4.1 Variation in the way teachers define creativity

	Category of description	focal aspect	
1.	Curriculum focused experience	curriculum	**Product focus**
2.	Talent focused experience	talent	
3.	Knowledge focused experience	knowledge	
	a. Teaching creatively (making teaching effective)		
	b. Personal style		
4.	Dialogic focused experience	dialogic interaction	**Process focus**
	a. Teaching creatively (making learning meaningful)		
	b. A way of learning		

4.3.1.1 Category 1 – Curriculum focused experience

In category 1, creativity was defined by its relationship to the educational context and environment in which the teachers worked. Specifically, this was the policy imperative of the Taiwanese government which requires educators to address creativity as part of the curriculum. In this conception, creativity was understood only in terms of how it was presented as a topic in officially sanctioned textbooks. In other words, the teachers' own definition of creativity was that which was derived from an externally imposed source, and one which did not extend beyond this single source. This did not seem to be problematic for the teachers. Beyond its inclusion in the textbooks, creativity had not been specifically thematised or prioritised by teachers. It was not an integral part of their teaching practices, and was not something that would be directly addressed in the normal course of their teaching:

> *I don't really focus on the creativity in the music curriculum. … I mainly focus on finishing teaching students the **content** of the **textbook**. **16**(3)*

However, if and when creativity was encountered as a topic in a textbook, teachers taught it as they would any other topic they might have to teach:

> *We haven't picked up on this [creativity]… because we are teaching from the* ***textbook****, and maybe there could be some creative teaching and learning in it, and when we come across it we will do it* ***1****(4)*

By following instructions laid out in textbooks, teachers gained their understanding of what constituted creativity and how it might be recognized. Typically, this involved students making a musical adaptation or arrangement that demonstrated differences when compared to an original piece of music on which it was based. The creative activity was derived from the topic in school textbooks, but the source material was often a song that students were familiar with, such as their school song, or a song taken from a well-known television advertisement. By following the instructions described in the textbook students were able to produce their musical adaptations and arrangements (see ***16****(2)* p.104).

Making something different through changes to an aspect of a song or piece of music was the sole criterion for defining creativity in these tasks, whether it was a difference in rhythm, melody, or lyrics:

> *I will give students a simple musical phrase and ask them to continue it. […] They are allowed to* ***change*** *the melody or the rhythm* ***16****(1)*

> *So, after that, the whole song was* ***different*** *because of the change in accompaniment and genre.* ***4****(3)*

The attribute of novelty or originality generally associated with creativity was not discerned as an essential feature by teachers in this category. For example, even though some students might have composed new melodies for the lyrics taken from pre-existing songs, this was an aspect that lay beyond the teachers' awareness. Although something that is different might indeed be original and novel, this view was not expressed in category 1. In this category the differences identified by teachers in their students' work was based on a comparison with the source material (e.g. school song) or to other students' arrangements and adaptations. There was little indication provided by teachers as to the degree of difference that might or might not be acceptable to them. Likewise, appropriateness, the second feature associated with standard definitions of

creativity was something that, to a large degree, had been overlooked by teachers in this category. Notions of appropriateness carry value judgements, and in this case teachers were willing to accept most that was produced by their students, provided it fulfilled the first requirement of being different:

> *If you can think of something creative that is different to others, I think it is acceptable.* ***1****(3)*

Students' creative work was evaluated independently of the values teachers applied to other work produced in the music classroom. Whereas teachers were forthright in their articulation of how traditional aspects of the music curriculum were assessed, there was no clear link made between these values and the expectations for their students' creative work. Musical performance and theory, for example, were evaluated for skill and technical accuracy:

> *I still use the content we teach in class as a grading guide. I will grade them according to how they perform during the lesson or by theory test results.* ***1****(2)*

By defining creativity as simply producing something that was different, teachers therefore had to set aside their notions of conformity and convergence in order to recognize the creativity of their students. The importance teachers normally attached to the attributes of skill and accuracy did not feature in their evaluative judgements, leaving open a wide-range of possibilities for the recognition of creative work. For example, the extract presented below highlights the dissimilarity between teachers' usual methods of assessment and those used when assessing creativity:

> *I think it is great to have creativity because students will then have different results, and I often give them really high marks such as ninety percent.* ***17****(2)*

Although creativity was part of the music curriculum, it remained peripheral to the way teachers thought about teaching and learning music. Teachers in this category taught according to the content of the textbook. What was contained therein was accepted unconditionally and creativity, as part of the textbook, was received in the same manner. Creativity came with a readymade definition and furthermore, a set of instructions for teachers to follow. In this sense, the heuristic processes commonly associated with creativity became algorithmic in nature for the teachers involved in this category.

4.3.1.2 Category 2 – Talent focused experience

Creativity was defined in accordance with the popularly held belief of the creative individual. Here, creativity was conceived as being located in the individual as a fixed personality trait, and generally detached from the instructional objectives and influence of the teacher. In other words, creative students were creative independent of their environment and were to be discovered rather than actively nurtured:

> *you will know the **potential** of a student after one lesson. **5**(4)*

Although the focus of teachers was on the individual and their special dispositions, creativity itself was defined by their finished musical products. Composition was considered to be the primary means for expressing creativity:

> *The creativity of music depends on the **composer's creativity. 16**(1)*

Exceptional performers and performances were also considered, but there was uncertainty as to whether they might involve the same level of creativity, or whether other aspects of music would necessarily provide opportunities for creativity:

> *For example, we all know the atmosphere during **Beethoven**'s generation, and Beethoven **had to do it this way**. You have to add your own ideas into it so that's why we often hear that an **artist such as Perlman** handles music very well. I think they must have to have their own creativity to play music very well. **Maybe you can only get creativity out of composing**. Yes, you need to compose, but if it is only listening and appreciating music it may not have as much creativity. **5**(2)*

Exceptionality, a key element in defining creativity in this category, was believed to be found in only a minority of individuals. Further, there were suggestions that it might be an innate trait, possibly influenced by family background, and therefore essentially beyond the grasp of ordinary students (see ***7**(4)* p.105*).*

Exceptionality was manifested in students who possessed musical giftedness, talent, and enabling personality characteristics. Students who possessed these special traits and musical giftedness were perceived by teachers to be able to produce compositions and performances that could potentially demonstrate outstanding creativity. Teachers valued the qualities of uniqueness and originality in their students' work and the ideas that were employed to bring the work to

fruition. Although students' ideas were an important component of creativity in this category, the processes involved in generating ideas and utilizing them to form the composition were not the focus of the teachers' attention. However, students' ideas were always referred to in conjunction with the final product as a means of evaluating creativity:

> *Okay, I will be looking at what **special** sounds they have in music, some are colourful. […] For example when a student stopped singing in the middle of a choir, when the piano stopped and remained silent, and then he started reading a poem. Such performances are usually performed by university students, but he is only a high school student and his **ideas** are very **unique**; he has the idea of adding his designs into the **piece. 5**(5)*

The distinguishing feature of a creative composition or performance when compared to one that was perceived to be uncreative was therefore the originality of the work. In musical compositions the proficiency of the performer was not a consideration, simply the nature of the ideas that had been employed to bring the piece into existence. However, in performance the level of the performer's skill was also a determining factor:

> *I will also let the students develop their own **ideas** and present them to everyone. […] Some students will try to imitate the sound a recorder makes; **they sound very real**. There is another student who **sang The Magic Flute by Mozart in a very good way**. **12**(2-3)*

From this example it can be seen that not only is a novel idea required, but also a high degree of performance proficiency to bring the idea into existence. This is in contrast to teachers in category 1. Whereas teachers in that category defined creativity according to the rather loose criterion of difference and without clearly articulated parameters, teachers here had a clear conception of how creativity could be recognized. Much of how teachers talked about creativity in this category related to and was influenced by the canonical works and lives of famous composers:

Drawing on this tradition, teachers defined creativity in the music classroom along similar lines. Although originality was highly prized, it was also framed by the rules, conventions, and myths of the Classical music tradition. All students were considered part of this tradition, but not all students were considered capable of being creative. Simply having the ability to compose or perform within the bounds

of the tradition was insufficient to be considered creative without having the requisite personality trait.

4.3.1.3 Category 3a – Knowledge focused experience (Teaching creatively)

In category 3a, the focus of teachers has shifted from the creativity of their students to the creativity of their own pedagogical practices. Creativity was defined from the perspective of the teacher and the ways in which they were able to present knowledge and the content of the curriculum to students using imaginative and interesting teaching approaches. Teachers searched for effective ways to engage and motivate students, or to achieve an instructional objective. This involved teachers adopting alternative teaching strategies and techniques to achieve their goals. The concern of teachers was with their own creativity rather than that of their students:

> *I: Is it important to teach for creativity in music?*
> *T: I think it is more important to **know it yourself**. **11**(5)*

During lessons or parts of lessons which were considered to be creative, teachers described a variety of imaginative approaches that they had taken. For some teachers, the content of the textbook was adapted to make lessons more interesting and exciting. Games and playful learning activities were employed to engage and motivate their students:

> *In fact we all have **textbooks**, and of course there are activities in the textbooks. To make the students feel more **interested** in it or to become closer to the students, the teachers will think of some **games** or to **stimulate** the students' ideas by **making the teaching more vivid**. It is about bringing the creativity into the music education. **12**(1-2)*

Adaptation and change were important components in the way creativity was conceptualized by these teachers. There was a perceived need to deliver the content of the textbooks differently to maintain their students' interest. Yet this was achieved by focusing on aspects of teaching, rather than on student learning.

Elsewhere, teachers wanting to achieve an instructional objective used imaginative teaching techniques to help students understand difficult concepts or to attain performance skill accuracy. As the following quotation illustrates, a teacher used games to help her students understand rhythm structures:

> *I **play games** with them […] to let them **understand** what a complex rhythm is. I have taught them what a semiquaver is… we usually sing TVTVTVTVTV [singing], and when I say I want 'Doraemon' [singing] the lyrics will be different. […] Letting them sing this song will help them have more **accuracy** in playing the piece, and can also help them to **understand** what a dotted note is. **7**(2-3)*

On other occasions teachers used teaching materials and activities that were relevant to their students' daily lives, such as highlighting part of a melody from a popular computer game as an illustration of a musical interval that was otherwise difficult for students to identify:

> *Another example is the half-diminished 7th, I will use **Mario's** music [singing]. […] This is something **exciting** and really **fun** for them. **5**(6)*

Although there were two different motives for teaching creatively (to engage and motivate students, or to achieve an instructional objective), and a variety of strategies and techniques employed, the way creativity was defined for each was comparable. For both motives, teachers focused on their own practice and the final outcome of their teaching rather than on the learning processes involved. For example, teachers gave detailed descriptions of the steps they had taken in addressing areas of student weakness in concepts or skills, or lack of motivation. Furthermore, they emphasized the successful outcome of their interventions. Teachers' confidence and grasp of musical knowledge enabled them to adapt to situations and apply what they knew in innovative ways if and when necessary. This was in clear contrast to the uniform approach to teaching taken by teachers in category 1. There, teachers were followers of textbooks, but in this category teachers were adapters of curricular materials.

As in category 2, creativity was located in the individual, but in this case within the teachers not the students. Unlike category 2, creativity was not contingent upon special personality traits or exceptional abilities, but was something that could be developed and achieved by teachers provided they had acquired the requisite level of knowledge and expertise. This was seen by some as an ongoing process:

> *If a teacher wants to do creative teaching, the teacher will be looking for ways to design this particular creative curriculum; […] So, I personally believe that creative music education really depends on if the teachers **continue learning**. **11**(6)*

Teachers' creativity was not inclusive of learner creativity. Although their classrooms were more dynamic places than in previous categories, activities remained teacher-directed. Students had little control over their own learning and were not expected to respond creatively. However, that is not to say there was an absence of student creativity, rather that the main focus of teachers was on the content of the curriculum and how they could impart knowledge the most efficiently and effectively.

Finally, creativity was evaluated by teachers according to the effectiveness of their lessons. The successful delivery of knowledge or the change to the learning environment to make lessons more interesting for students were both regarded as signs of effectiveness. Creative teaching was viewed as that which was different to the norm.

4.3.1.4 Category 3b – Knowledge focused experience (Personal style)

In this conception, musical creativity was defined as the ability to demonstrate independently a personal style in a composition or performance:

> *it is to encourage the students to **express their own style** without having the teachers tell them what to do **3**(4)*

However, the personal style had to fall within the parameters and standards of the domain of knowledge, which for most participants was predominantly that of the Western classical music tradition:

> *There has to be a standard while learning music and composing, and students must meet this standard. So I believe there are three parts that make up this standard… The first part is to have fluency in the technique of their instruments; the second part is to emulate the style of the music. Once the first two parts have been achieved, the third part is how they go about presenting their own style and developing their creativity. **14**(3)*

In addition, musical creativity was conceptualized within the educational framework of expectations and demands, in which the primary focus was on instrumental performance proficiency, and knowledge acquisition:

> *The school will be focusing on the **goals** made last semester, because this is what the school was **told** by the **Ministry of Education** and the **teachers** were **told** by the **school**.*

*[…] If we are to talk about creativity without having them done this it might be a bit hard, so there is a **goal** that must be **achieved** first. **3**(5-6)*

Although there were similarities in meaning between this category and category 2, insofar as the individual student was the focus of teachers, the difference lay in the belief that creativity could be developed and was accessible to anyone who had undergone sufficient training and had acquired sufficient knowledge and skills. The notion of creativity without learning as assumed in the category 2 had changed into one where creativity was very much believed to be the product of learning, and knowledge mastery.

Creativity was to be found in the performances and compositions the students produced. At its most fundamental, creativity was recognized by teachers as the ability of students to create new rhythm patterns from a model provided by the teacher. In the following example, students were taught note values and rhythm patterns, after which they would then be required to apply what they had learnt to produce a performance that reconfigured the rhythms into new patterns. Additionally, students had the opportunity to devise word combinations or phrases to match a given rhythm they had learned:

*Recently in my classes I've been teaching the simplest rhythm known as 'Ti Ti'. Students are encouraged to **create** and **reorganize** their own beats and tempos. They could also add some dialogue and lyrics. […] They can also **apply** this tempo or the sets of beats to different songs, as a set of fixed accompaniments. **6**(1-2)*

Similarities between the activity illustrated above and ones that were described in category 1 are obvious, but in this case the task has been more clearly defined. Whereas in category 1 creative work was evaluated simply on the differences they exhibited in comparison to the original model or other students' work, in the current example there is evidence of greater structure in the task. Students were pre-taught the knowledge that was needed, and then were expected to apply that knowledge according to their creative designs. In category 1, teachers did not articulate what parameters if any were present in the activity other than students simply had to make changes to an aspect of the piece provided. As previously mentioned, for teachers in category 1 most of what their students produced in creative work was considered acceptable provided it was not too odd. There was an apparent disjuncture between this and the way they valued other forms of

student work. In the current conception however, there was a greater awareness of the link between the values teachers attached to knowledge acquisition and musical skills, and their expectations for students' creative work.

For more advanced students, having attained a certain degree of proficiency, they were expected to compose or perform with increasing independence:

> *We often ask students to compose their own music pieces, because when the teacher is teaching he must tell the students how to do this and that, skills and expression, and whichever is better, the students will* ***follow*** *the teacher, and it is actually quite chaotic. Except when students have a bit* ***more understanding*** *of the relationship between music and the chords, they may be able to develop some more creative factors in their own piece.* ***15****(1)*

In this example, the teacher's description shows the growing independence of students which will eventually lead them to be able to determine their own musical direction and personal voice in performances and compositions. Yet it also highlights the potentially restrictive nature engendered in this view of creativity, in that too much dependence on their teacher's instruction and advice might ultimately prevent students from expressing themselves creatively. This contrasts with the almost free for all attitude to creativity found in category 1, an attitude that was frowned upon by the same teacher who was quoted above:

> *I really think creativity is important, but I don't like just teaching creativity without any* ***purpose****; it must have some sort of purpose. For example I will give them a* ***range****, and ask students to develop their creativity within a range, not outside the range. But you can't go beyond my range, so* ***freedom*** *has some* ***constraints****. […] I give you freedom but it is not unlimited. It has some* ***limits****.* ***15****(5)*

In this category, the teachers' experience and understanding of creativity was one that showed a fine balance between freedom and constraints. There was a sense of induction into the practices of the domain through which students must pass before being allowed to control their musical destiny and ultimately their own creative expressions. To quote from the same teacher as above:

> *I don't think creativity is important while learning, but I do think creativity is the most important thing once students have learnt their instruments to a particular level. Because creativity controls a student's* ***musical direction*** *and where they will meet their challenge, I strongly agree that creativity is very important here.* ***15****(2)*

Whereas creativity in category 1 was introduced to students without reservation because of curriculum requirements, here creativity was considered to occur only at the end of a sequence of learning. Although creativity was believed to be learnable and acquirable by anyone who had progressed through that sequence, it was not prioritized by teachers, and was not something that was directly taught. Rather, teachers expected students to develop their own creativity as they became independent musicians. Furthermore, the creativity of students was not expected to be unique or novel as it had been conceptualized in category 2, but rather something that showed their personal style through the ability to apply and manipulate knowledge and skills they had acquired in the course of their musical education.

4.3.1.5 Category 4a – Dialogic focused experience (Teaching creatively)

As in category 3a, creativity for this category was defined as teaching creatively, but in this experience creativity was conceived as a process as opposed to a product. In the earlier category, teachers focused on the effectiveness of their teaching in presenting content, knowledge, and making lessons interesting. Student gains in knowledge or motivation were indicators of success, and were considered the product of teachers' creativity. Although there were many similarities in the strategies and techniques used by teachers in both categories, teachers in the present category focused primarily on the process of learning, and how to make learning meaningful through a dialogical interaction with their students. The dialogical interaction was the object of focal awareness for teachers in this category. Teachers wanted to make learning more interesting for their students and in addition, give them more control of their learning. To achieve this, teachers perceived the need for change. With the aim of making learning that was more meaningful and relevant to their students' lives, teachers changed from the traditional notions and practices associated with music education to ones that were more contemporary and relevant for their students. This alternative reconceptualization of music education was based on the belief that experience of new things, and exposure to relevant culture was essential to facilitate students' meaningful engagement with music education. Further, it entailed a change to

students' autonomy in the classroom, moving from a position of limited control to a more independent one (see ***2****(2)* p.109).

In addition, teachers perceived the need to change their own teaching style and approaches. Traditional pedagogical practices were considered inappropriate for a new learning environment in which creativity was involved. The intertwined nature of teacher and learner creativity was recognized. In other words, in the views of these teachers one could not exist without the other. This was in contrast to the conceptions of teaching creatively found in category 3a. In that category, teachers focused primarily on their own creativity, without considering the creativity of their students. A description by one teacher in the present category shows the recognition of the interconnectedness between the teachers' own creativity and that of the students, and the dilemmas faced by teachers in general when confronting a new model of teaching and learning environment:

> *For those who don't have creativity**, there are limits for them to teach and guide their students' creativity**. Yet, I believe that teachers will need to **adjust** or **change** themselves mentally. **9**(5-6)*

As previously mentioned, creativity in this category is defined by the processes involved. There is a strong interactive and intersubjective element involved in these processes. No longer is creativity defined from a singular perspective, in which individuals operate in isolation to others and the environment, but now it is understood from an expanded point of view. Creativity happens in space and time, and between people:

> *Of course this creativity relates strongly to their teachers, because if the teacher is convincing to the students and **gives them some space** to allow the students to think more, there could be creativity. **2**(1)*

> *In fact my students' musical ability in performing isn't the best; some will find it difficult to read the notes and **may need some more time**. I think hand chimes are some very good tools to help them, because they will only need to decide if the music sounds good or if it sounds fluent. **9**(1-2)*

> *Talking from the teaching experience, we believe **it is about how to resonate students' ideas with ours** after teaching them the basics of music. **13**(1)*

An awareness of the need for space and time for creativity to happen was something that was not found in preceding categories. In those, creativity was

defined at the point of its completion as a perceived product, and regarded in isolation from the lived experience, and contextual features that were part of its constitution. In contrast, teachers who taught creatively in this category understood the need for time and space to facilitate the creative process, especially for students who were not necessarily musically experienced. Dissimilar to previous categories, musical literacy and high levels of performance skills were not viewed as a prerequisite for successful engagement in creative activities to be undertaken by students. In other words, teachers were sensitive to and catered for their students' needs. Perhaps only in regard to making their classrooms more dynamic places, was there a shared sense of commitment to building a creative environment by teachers in both category 3a and the present category. However, teacher-student interactions in categories 1-3 were generally one-sided occurrences, teachers giving instructions while students followed. The inclusive and interactive nature of creativity evident in the current category could be seen in teachers reaching out, seeking to 'resonate' students' ideas with their own, and in discovering and accepting their students' musical preferences.

In one example, a teacher spoke of how she had to adopt a more open-minded approach to help her students overcome their natural reticence and to encourage them to participate more freely and actively in class:

> *Students in Taiwan are **scared** of being **embarrassed** or being **teased** so I often question what is there to laugh about? They are only learning and I believe once they finish laughing it's over. Yet I believe it is all because Taiwanese are way too **conservative** and care too much about what people think about them. Therefore teachers do have to be more **open-minded**. **2**(5)*

Similar sentiments were expressed by another teacher. In this example, emphasis was placed on student independence. The teacher encouraged students to try out new things, to step out of their comfort zone, and to be unafraid of expressing their opinions whether right or wrong:

> *Taiwanese students are very afraid of trying out new things because they believe they do often consider if the things they are trying out are right for them. […] It is hard for them to **step out their comfort zone** and there is in fact **no right or wrong** when **trying out new things**. 9(4)*

In sum, creativity was defined in category 4a in terms of the processes involved. Teachers used creative methods and approaches that focused on the needs of the students, rather than the content of the curriculum or the instructional objectives. Teachers sought ways to make music lessons meaningful for their students, accomplished by making changes to their pedagogical approach and by incorporating learning that was relevant to their students' daily lives. Creativity was interactive and collaborative, highlighting active participation and emphasizing new experiences and trying out new things.

4.3.1.6 Category 4b – Dialogic focused experience (A way of learning)

In category 4b, creativity was viewed as a way of learning, defined from a perspective in which student agency and autonomy were core values and, as in category 4a, dialogical interaction remained the object of focal awareness. Creativity was understood in terms of the internal processes involved, the creative thoughts, exploration, discovery, problem-solving and the self-expression of those thoughts and processes. Teachers valued the processes involved in creativity, and actively encouraged their students to express themselves in the classroom:

> *I think you have to appreciate it first, and then have the **thinking process**. Then the **problems** will become apparent, which you will try to **change** and **solve**. I guess this is what you call creativity. **13**(1)*

> *I believe not only in performing, but also composing or even **listening** and **appreciating** music, you do need creativity in it; because for me, music involves every individual's **thinking** and **ideas**. When experiencing performance you do need to put in some of your own **opinions** and **thoughts. 9**(1)*

Creativity was conceptualized in a far more dynamic way when compared to the earlier product-focused categories. Here, a focus on the actions involved, rather than on the final outcome was evident. Although the production of new things was acknowledged, interest lay in the ideas and processes involved in their development. Further, an emphasis was placed on problem solving, an aspect that did not feature in product-focused conceptions. In product-focused categories, creativity was experienced as either a performance or composition, but here the idea of creativity had been broadened to include listening and musical appreciation. Traditionally, listening and appreciation is a facet of music that has

been regarded as a passive activity and therefore, by extension, non-creative. Yet, in this category teachers recognized its potential as a vehicle for thinking and expressing one's ideas. Far from being passive, students were encouraged to give their opinions without fear of them being disparaged or rejected. In contrast to other subject areas, teachers accepted the plurality of responses that might arise:

> *During a math lesson, the math teacher will give students the solutions to the question. There is only one correct answer, and the other ones don't usually work in any other ways. But during a music lesson, when we are teaching music appreciation, some students may think the music is beautiful and some may not agree with it because* ***everyone has different feelings about things and people express them differently****.* ***9****(4)*

It was this sense of plurality and inclusiveness that not only set category 4b apart from the product-focused orientations, but also shows its relationship to the preceding category 4a. Creativity was being defined from the inside, by the actors involved, rather than by the influence of external factors that were found in the earlier definitions:

> *Music itself involves a lot of creativity. Basically, when we are teaching music lessons, you* ***don't usually tell students what is right or wrong****. This way, they are able to* ***explore more about themselves*** *and are allowed to* ***experience more different things. 9****(3)*

> *Music has to have a lot of imagination in art. No matter whether to a child or to an adult, basically* ***there is no right or wrong*** *in it. Music is an area where you can use your own subjective consciousness to* ***express*** *or challenge yourself.* ***3****(7)*

As can be seen from the quotations presented above, creativity had more to do with self-discovery than innovation. The value of creativity was now considered psychological, its significance constituted by the individual as opposed to conforming to the externally imposed forms and frames of reference that were a feature in the product-focused categories. Further, the compartmentalized notion of creative and non-creative aspects to music, as found in category 3b, has receded. Here, all musical experiences had the potential for creative expression, the boundary between music and creativity becoming almost indistinct.

Compared to categories 1-3, it was noticeable too that teachers' perceptions of creativity and learning were frequently convergent, and were difficult to tease apart. One teacher explained that teaching for creativity had enabled her students

to discover new knowledge and transform their understanding of pre-existing knowledge:

> *You will need to **find your own answer** and the teacher won't tell you. After doing your own research and **expressing your own opinions**, you will have a **different understanding** of the **knowledge** you were first taught. **3**(5)*

As can be seen, in this category, creativity was considered to be an integral part of the learning process, with students afforded a high degree of individual independence. Although teachers talked of their students' individual creativity and independence, there was an additional facet to creativity that emerged from the data, one where it was understood to be interactive and collaborative. Once again, this had not been present in the product-oriented accounts, which had focused mostly on the solitary nature of creativity. There were several instances in the current category where collaborative creativity was highlighted. In one instance, elementary school students worked on a project that cut across disciplines, combining art and music to create a joint composition. Teacher and students worked together in a process that allowed students' collective voices to come to the fore:

> *I still think about the curriculum I have recently done, which was about 'Miró'; leading from a story, **asking the students what they would do if it was them**, and **letting them discuss in groups.** This is what I think they should do if they are to have creativity. **3**(6)*

In another example, grade 9 students worked together to make their own musical instruments in an activity that culminated in a group performance:

> *What the students performed and how they expressed themselves was often quite creative. For instance, they would look for a box to put in some objects and play it as a drum. Because there were some objects in it, it created a sound that we don't normally hear. They also added some chains or other decorations. Some students also made … added their own beat-box rhythm to it. They created their own … some easy percussion instruments; then performed a piece of music. **8**(2)*

Both examples were illustrative of the improvisational and fluid nature of the collaborative processes. Teachers were not concerned with simply transmitting skills to individual students as is common in traditional music classes, but were more interested in letting their students respond collectively to the situation as it

unfolded. This is where the relationship between the current category and category 4a is at the most obvious. It can be argued that both are two sides of the same coin, where one does not exist without the other. The aspects of focal awareness are the same. For teachers in category 4a, the needs of students came to the fore, while in the present category student agency was profiled. Both are interrelated, and are perhaps inseparable. Teaching creatively to make learning meaningful almost inevitably requires an understanding of student creativity that entails student agency.

4.3.1.7 Summary

Two approaches were taken by teachers in defining creativity; a product-focused approach and a process-focused approach. Those who defined creativity from the former perspective placed an emphasis on the outcome of creative endeavour, the finished compositions, performances, and knowledge that had been acquired. In the latter approach an emphasis was placed on the processes involved in creating compositions, performances, and knowledge. The product-focused perspective was found to be present in categories 1-3, whereas in category 4 the process-focused view was evident. Although there were only two perspectives involved in the way creativity was defined, there exists expanding levels of awareness and complexity from category 1 through category 4. Further, despite the dichotomous nature of the product-process approaches, this does not necessarily preclude the presence of both elements in each category of description, merely that one or the other was highlighted by the teachers in their descriptions.

In the product-focused approach, creativity was defined from the outside according to externally imposed factors, frames of reference, and motivating forces. These included aspects of the curriculum, school environment, accepted beliefs, the influence of rules and conventions, traditions and practices. In the process-focused approach however, teachers viewed creativity from an inside perspective, from the point of view of the individual involved, in which the motivation for creativity was determined by the students' needs, and where internal factors came to the fore. Here, inclusivity, agency, collaboration, and personal fulfilment were focused upon.

In defining creativity from either perspective, aspects of the environment, context, values and beliefs emerged as factors that were influential for each conception. For example, from the product-focused perspective, creativity is being defined by the influencing external factors that impinge upon the creative situation, many of which might lie beyond the control of the student or even the teacher. Conversely, the process-focused approach, in which students are placed at the centre and their personal agency is a key feature, shows us the way in which the parameters of creativity are being more loosely defined and influenced by teachers' global views of music education, and learning. From both perspectives, teachers were finding ways to conceptualize and define creativity so that it fitted with the traditions, practices, values, and beliefs which they associated with music education.

The above-mentioned beliefs held by teachers regarding the nature of music education, when combined with their notions of creativity, resulted in a variety of experiences in the classroom. The product-focused approach, that which adhered to external frames of reference, required tangible evidence of student or teacher creativity. Creativity in this sense was perceived as quantitative, normative, and something that needed to be expressed in a recognizable and acceptable product form. The process-focused approach however, was one that valued intrapersonal and interactive accomplishments. These were qualitative in nature, highlighting personal agency, inclusion, and collaboration.

4.3.2 Dimension 2: The nature of the domain

Dimension 2 shows the way in which teachers viewed the nature of the domain, which in the current study refers to music as a school subject. Although not an area that was specifically addressed in the interview schedule, this was an aspect that emerged from the data as a significant structural component in the teachers' experiences and understanding of creativity in their classrooms. As had been the case in the way creativity was defined, two views became evident when teachers discussed the nature of music. In the first, there was an orientation toward the content of the domain that teachers believed should be presented and imparted to their students. This was found in views expressed in categories 1-3 and included facts, skills, and knowledge. In the second view expressed in category 4, the orientation of teachers was toward the student and the personal meaning music holds for individuals. Music was seen as a domain that could act as vehicle for self-discovery, expression and communication. The apparent dichotomy between the two orientations does not necessarily mean that those teachers who expressed a view promoting personal meaning in music education neglected content associated with the domain. Rather, in this more comprehensive interpretation, musical content had been subsumed within the broader conception. Table 4.2 shows the variation in ways teachers viewed music as a school subject according to the aspects that they perceived as values and had been brought into focal awareness.

Table 4.2 Variation in the way teachers view the nature of the domain

Category of description	**focal aspect**	
1. Curriculum focused experience 2. Talent focused experience 3. Knowledge focused experience a. Teaching creatively (making teaching effective) b. Personal style	curriculum content Western art music specialized knowledge	**Content - oriented**
4. Dialogic focused experience a. Teaching creatively (making learning meaningful) b. A way of learning	diversity / accessibility	**Student - oriented**

The following discussion illustrates these relationships within and between categories. As in the previous section, interpretative claims are supported by quotations taken from the interview data, and a short commentary is provided to conclude the section.

4.3.2.1 Category 1 – Curriculum focused experience

In category 1 music as a school subject was viewed as the content of the curriculum. In this view, all that was considered necessary to be learned could be found in curricular materials such as school textbooks. As can be seen in the following example, there was a sense that musical knowledge as presented in the textbook was finite and that, by following the recommended course of study, completion of the content of the textbook signified an accomplishment in the dissemination of that knowledge:

> *We [teachers] are used to using textbooks to teach from. Whatever the content of the textbook, we just teach and finish it.* ***4****(5)*

Common to this category, there was an element of certainty in the teachers' understanding of music as a subject. Reliance on curricular materials implied that musical knowledge was considered by teachers as predetermined and prescriptive in nature. From this perspective, musical knowledge was therefore unambiguous, leading teachers to accept only 'correct' answers from their students. Convergent thinking was the only acceptable mode of thought, and although in the following example the teacher expressed a commitment to student thinking on a prescribed topic, there was no room for divergent or contradictory answers:

> *I often give students a topic from the textbook and ask them to think more about it at home, and I won't tell them the* ***correct*** *answers to those questions of the topic* ***17****(1)*

The value teachers attached to students providing correct responses was evident in another teacher's comments. In this example, the teacher gave extra points to students who were able to give the right answer:

> *If students get an answer right, then I will give them extra points.* ***4****(4)*

Yet another teacher relied on the music textbook as a grading guide for the assessment of his students, indicating a perception of the fixed nature of musical knowledge and an emphasis on its content:

> *I still use the content we teach in class as a grading guide.* ***1****(2)*

Although teachers relied almost exclusively on textbooks as the sole source for the content of their music lessons, there were additional elements that contributed to the teachers' overall view of the domain. One of these was a belief that music was essentially conservative in nature. Often this was expressed by comparing music to other arts disciplines. For example, in terms of its creative potential one teacher compared music unfavourably to visual art and dance:

> *Compared to art, music is in fact quite conservative, because it is about the sense of* ***hearing*** *instead of vision. Because* ***vision*** *is more* ***stimulating*** *and music is more about* ***listening****. It is not like art or dance that appears to be more about vision.* ***1****(3)*

In this example, the teacher suggested that the visual senses were more stimulating than the aural senses. Further, it also highlighted the view that music, and presumably music education, were considered passive activities with an emphasis on listening and music appreciation rather than on active participation. The same teacher clarified his view of music education at another point in the interview:

> *I think it is better to have no stress for music. I believe if it is based on junior high school music it will be more about* ***music appreciation****. It will be harder for you to teach creativity, but will be easier to bring in music appreciation.* ***1****(1)*

By proposing a passive view of music education, this teacher demonstrated further the possible tensions that might be faced when attempting to introduce creativity into the classroom. Creativity education demands a level of student engagement which might not always be seen as appropriate by certain teachers.

Additional comparisons of the conservative nature of music were made in relation to perceived creativity of drama education. Some teachers had experienced teaching drama as part of Taiwan's *Integrated Arts and Humanities Curriculum*. This experience was drawn upon when their perceptions of music as a subject were articulated. Once again, music was compared unfavourably to the other arts subject area:

T: I have two courses; one is music, the other arts and humanities. The arts and humanities sometimes include drama. So, I ask the class to divide into groups, and perform silently, like mime. I feel it's easier to have creativity in drama class, because they must think about how to perform independently.

I: How about in music class?

T: It is not so active in music class, because I just teach them how to write rhythms… Well, it could be singing. I give them a grade based on how good they are, but the song isn't something they wrote themselves. ***4****(6-7)*

As in the previous example, music education when compared to drama was considered to be passive. The independence of students in the drama class contrasted with the passivity of students in the music class, the former being active and dynamic while the latter were engaged in routine tasks and activities. In addition, the teacher accentuated the importance she attached to skill acquisition and performing from a written score in the music class. In other words students were there to enact the musical ideas of others rather than create their own.

The pre-eminence of the written score prevailed throughout this understanding of music education. Although reliance on a written score requires competence in musical literacy, there were perceived benefits to be had from this approach. In one example this benefit meant that once musical literacy had been achieved, the demands on students would be reduced. Students would not have to apply as much personal effort, and would not have to think independently. In other words students would not have to think imaginatively:

Students nowadays learn music pieces from the textbook. Music that is ***written*** *by someone already may not need too much effort for students. Students won't need to think of what note to put down next after the next note.* ***16****(1)*

For another teacher the meaning of the written score brought to the fore the importance of Western art music within the curriculum. For this teacher music was:

Just like Mozart's music; it is all written down on music sheets. ***17****(1)*

Although Western art music was considered to be an integral part of the curriculum as is the case in category 2, in the present category it was not considered from an aesthetic perspective. The focus here was on the function of the written score, and on being able to read and perform from it rather than on understanding its aesthetic qualities. In other words, music was considered

essentially to be that which was represented in its written form. Furthermore, in the current category, Classical music was there primarily because it was included within the textbook together with other aspects of music curriculum:

> *I tend to mainly focus on the content of the textbooks. […]. For junior high school students they will be learning alto recorders, music appreciation and an* ***introduction to the composers****.* ***16****(4)*

To summarize, throughout this category teachers understood music to be the fixed content of a music curriculum as presented in school textbooks. Musical knowledge that might exist beyond the content of the textbook was neither considered nor challenged by teachers. Music was viewed as conservative in nature, with few opportunities for creativity when compared to other arts disciplines, and further there was little desire by teachers to include or enhance creativity in lessons beyond that which the textbooks prescribed. This was a utilitarian approach to music education, a process of implementation rather than innovation, a representation and enactment of musical knowledge and ideas.

4.3.2.2 Category 2 – Talent focused experience

In category 2, music was viewed through the lens of Western art music and its canonical works. Music was valued as an art object in terms of its aesthetic qualities and historical identity. There were two facets to this understanding of music education to which teachers would draw their students' attention; firstly the role of the master composers, and secondly the compositions which represented their creative output. In the following quotation the teacher was recalling a lesson on musical motifs. To help her students better understand the concept, she told of how she introduced an example by Beethoven:

> *And I will start singing. Let's look at a maestro's masterpiece, and I will look at Beethoven. I think Beethoven is a* ***genius*** *in developing his motifs. I then start off by* ***introducing them to Beethoven's history****. The students will then say, "Oh… So* ***that's how it is****."* ***5****(7)*

While the composer was recognized as the active agent in musical production, the music composition was the object of focal awareness. For one teacher, the explicit presentation to students of canonical works was a major feature of her music lessons:

> *I believe you can learn a lot of interesting things from listening and writing lessons. It is like listening to Bartok's music. Okay, now we only listen to the French horn, and we write down the French horn.* ***5****(7)*

> *For example, when I introduce Debussy, I won't let the kids listen to his music. I will take out Monet's paintings and show them the album to explain to them why his paintings are so important. Because the light in Impressionism is extremely important, and what reflects light? It's "water". So, many of Debussy's works relate to water; and how he describes the movement of water.* ***5****(7)*

In these two extracts, through the development of aural and visual perception, students are apparently being inducted into the traditions of the fine arts. In the first extract, students were required to hone their listening skills by isolating a single instrumental line within a musical composition, while in the second extract their attention was drawn to visual art that was contemporary with the musical works of a composer who was to be studied. Both music and visual art were portrayed as disciplines that demanded critical inspection. The importance of attentive and disinterested listening was made apparent as were the benefits of making comparisons across the arts. Music and visual art are considered allies, communicating similar messages and thus worthy of contemplation. As in category 1, an emphasis was placed on developing students' receptive skills, but in the current category the development of students' appreciation of music and visual art was a far more clearly defined goal. Whereas musical appreciation was depicted in category 1 as static and passive, here the intention was in developing ways of contemplating, appreciating, and understanding artworks. Essentially, students were being introduced to an aesthetic way of thinking and knowing.

The aesthetic experience was a theme that was integral in defining the domain of music in this category. In the opinion of teachers, music was a subject where aesthetic enjoyment of musical works could be cultivated:

> *I think music relates to aesthetics. It is for people to appreciate, talking from a music appreciation and the feeling of music point of view.* ***12****(1)*

Students could be led to recognize the aesthetic qualities of music through the guidance of their teachers. Aesthetic qualities were not limited to the formal aspects of music, but also to the expressive qualities represented in musical works:

> *When the teacher is expressing music,* ***they have to let the students know*** *the feelings of music. It is in fact to let the students experience the beauty part of it. It is a kind of aesthetics in music.* ***12****(1)*

As is noted in the quotation above, the introduction into the aesthetic realm of music was not something that could happen automatically. The role of the teacher was essential in enabling their students become competent in perceiving music's aesthetic form and expressive qualities.

Students' musical experiences were not only limited to the appreciation of recognized works of art. Musical composition was also an important feature in music classes. Here, students engaged in composing activities, taking on the role of composer. As previously mentioned, this was a corresponding facet of this understanding of music education. The primacy of the composer in the production of musical works was a key feature that integrated teachers' views of creativity with their understanding of the nature of music:

> *Yes, music is creative. It could be that because I personally compose, and composing is from… Let's say it this way […] viewed from my point of view, who studied music as a major, it is the progress of an* ***artwork*** *starting from zero. Basically, for me* ***music has to have an idea out of nowhere****.* ***5****(1)*

In this interview extract, several common myths and assumptions were asserted. The creation of a musical composition ex nihilo and the objectification of the musical work draw on the Romantic tradition and the myth of the lone genius. However, both these observations lend support to the aesthetic view of music education taken in this category. The musical work is at the heart of aesthetic thinking and the composer the voice of authority. Despite the perceived autonomy and celebration of the individual, the lone genius composer, his or her artistic output is bound by reference to the history and traditions of the discipline, the musical canon. In the following extract the teacher described how she contextualized music within its historical background:

> *Because we usually listen to music, I will firstly talk about historical background of that generation. For instance, what major international events happened during the Baroque period, then talk about the music history. If I talk about Classical music I must mention the Age of Enlightenment.* ***5****(2)*

Here the teacher was unambiguous in what she believed her students should know. There was clearly high value attached to learning in depth the circumstances and events that led to the production of a particular musical style or work. This can be contrasted with teachers in category 1 who, while also teaching elements of Western classical music to their students, did so primarily because of its inclusion within school textbooks. In category 1 there was not the same sense of involvement or identification with Western classical music when compared to teachers in the present category. Here the dominance of the Western tradition and its works of art were ubiquitous throughout. Music as a school subject as seen from this perspective therefore demanded of students their initiation into the traditions of the domain, and the cultivation of their aesthetic sensibilities through exposure to its great canonical works and its key creative individuals.

4.3.2.3 Category 3 – Knowledge focused experience

In category 3 (including 3a and 3b), music was considered to be a unified body of specialized knowledge comprising skills, techniques, rules, and facts, and predominantly emanating from the Western classical music tradition. While these factors suggest a relationship with previous categories, there are several important distinctions. Whereas in category 1 music was considered to be a static collection of pre-packaged facts and rules confined to the scope of the music textbook, in category 3 musical knowledge extends beyond these narrow parameters. Here it encompasses the broader practices of the Western classical tradition and, in one instance, traditional Chinese music. Obvious parallels with views expressed in category 2 can also be detected. However, while the focal aspect of that category was concerned with recognized artworks and the aesthetic traditions of the domain, in category 3 the traditions of classical music refer to the more associated pragmatic aspects of musical performance practices and knowledge application. This is not to say that there was an absence of aesthetic appreciation in this view of music, rather that the concern was with equipping students with knowledge that was considered by teachers to be useful or necessary for practical implementation.

The acquisition of this form of practical knowledge was central to how music was perceived. Teachers focused on the craft involved in music, on the rules, and values of the domain. For students this would involve acquiring basic musical knowledge and practical skills, which at an elementary level might be found in learning the recorder:

> *Grade four students are more focused on playing recorder now, and I will tell them that it can be boring when you are learning an instrument at the start, because you are not familiar with it, and it means that you don't know how to play it; if you don't know how to play it you will need to practice, it is just like writing. But once you have learnt it we can practice different sorts of music.* ***7****(2)*

As can be seen, the acquisition of practical knowledge was considered an important aspect of music education, as was the notion of repeated practice in the development of musical skills. There was evidence of a theme of training that ran through the data, and seemed to relate back to the music teachers' own personal biographies:

> *I was taught classical music when I was younger and I believe that there are* ***some necessary elements that I must teach them and ones I should never neglect****. Just like what I mentioned earlier, you do have to learn how to read music notes, music sheets, the tempo and rhythm of your own instruments […]. So you may need to spend more time on the more traditional way of learning, which is the basic knowledge of music theory.* ***8****(4)*

The extract presented above, indicates to some extent how the demands of tradition might have influenced the teachers' representation of music to their students. There was a prevailing sense of passing on knowledge and skills from one generation to the next in order to maintain that tradition However, it was not just the theoretical or technical aspects of music that came to the fore in the interviews but, as had been found in category 2, the notion of music's historical identity:

> *They [students] will need to know things like rhythm, basic knowledge of music and musical accomplishment. Or they will need to understand what meaning music holds, and how Western music is transformed by its* ***historical background****. I believe it is about guiding them in this area instead of going straight to the teaching of creativity.* ***11****(1)*

Although an understanding of music's historical context was considered important, the emphasis was always on its practical application rather than the underlying aesthetic experience. This was the distinguishing feature that separated an

otherwise similar perspective, and was expressed by a teacher who taught traditional Chinese music:

> *We have been rehearsing a music piece called "The Silk Road Camel". From the topic we can tell that it is about a group of people travelling in the desert. […] This particular piece is the music of the Chinese culture, but the students had not achieved the spirit of it by then; only playing by their instruments. So, I thought about some ways to communicate to the students about this – firstly I told them the story behind the music and described the scene, then via the story, turned the importance of its* ***historical background*** *to the music and asked them to perform it.* ***14****(1-2)*

Although at first glance, the two extracts presented above seem to resemble those found in category 2, there exist important differences. In the first of these two extracts, knowledge of music history was considered to be an essential component in becoming a well-rounded musician and further, a stepping stone to creativity, suggesting a more integrated view of creativity and music education. In the second extract, historical background knowledge enabled students to make their performances more vivid. In essence, this form of knowledge was being used for taking action in music, while in category 2 it was related to enhancing receptive skills such as listening and contemplation of musical works. From both of the above-featured examples, there is a sense of forward movement, of progression through learning that might eventually lead to creativity.

This sense of progression was evident in another interview (see ***14****(3)* p.120). In this example the teacher focused on achieving predetermined goals and standards that ultimately would enable students to develop their personal voice and creativity. Once again the nexus between knowledge acquisition and creativity is being made, but the primary goal in this view of music is always on knowledge mastery rather than on creativity. The concept of mastery was an important indicator of knowledge acquisition. One teacher referred not only to her students' knowledge mastery when making assessments, but also considered her own professional mastery as a teacher:

> *I will use the students'* ***mastery*** *to grade their results.* ***3****(3)*

> *Because I am a* ***professional*** *I would* ***know*** *what a particular composer's style is like* ***3****(4)*

Teachers considered themselves experts in their field, with the concept of knowledge acquisition and application being relevant not only to their students but

themselves as professionals. For some this meant learning about their students' interests to modify and adapt the curriculum in order to make it more interesting for them. One teacher modified her curriculum materials to integrate aspects of her students' lives into her teaching:

> *It is hard to explain what ways I am using currently because in fact* ***there are always some changes with the teaching materials each year****. From the media we will get some news and know what the trend is at the moment; then put the trend into the teaching materials. … For example, there is some computer music from video games in Japan […]. I may have to* ***research online*** *to know who they actually are. […] Even phone games like 'The Tower of Saviours'… that you may have to match with… For example, if I was to introduce a rhythm I would use a part of a particular video game theme song* ***to add in the teaching materials****; and this will get the students to feel more familiar with it.* ***11****(7)*

The teacher's awareness of current trends and competing musical genres, and her active involvement in discovering and learning about them, contrasts starkly with the static approach found in category 1. But although flexible in approach, the concepts that were to be taught remained the same, and the emphasis on knowledge acquisition was still the object of focal awareness.

In summary, category 3 showed a view of music education that prioritized the acquisition and application of a body of specialized knowledge. In this view knowledge was predominantly that which was contained within the Western classical music tradition, although in one example it was the knowledge associated with traditional Chinese music. There was an emphasis on the practical application of knowledge, typically in performances and to a lesser extent musical compositions, and furthermore historical background knowledge was used to enhance those performances. Teachers prized knowledge mastery not only in their students but in their own teaching practice.

4.3.2.4 Category 4 – Dialogic focused experience

While teachers in category 3 focused on knowledge acquisition associated primarily with the Western classical tradition, in category 4 a broader conceptualization of music was present. In this conceptualization, teachers sought to embrace music's diverse qualities, and endeavoured to make it as accessible as possible for all their students. Teachers were intent on students being involved

in a type of music education that was meaningful to them. This can be seen in the quotation presented below. In this extract the teacher envisioned a form of music education that went beyond its traditional parameters:

> *If students just sing and maybe play **recorder** and nothing else I would think it is boring and pointless; I believe it is more **important** and more **meaningful** to foster students' **ability to appreciate arts education**, and most importantly it has to be **interesting**. **2**(5)*

By contrasting traditional elements of music education with an alternative approach, the teacher draws attention to the wider possibilities afforded students by locating music within the broader field of arts education. Two philosophical points underpin this interview extract. Firstly, the belief that recognizes the importance of providing breadth in music education. Here the teacher talks of student ability, but not one that is concerned with acquiring musical skills in the traditional sense, but one that enables students to appreciate the arts in education from a more holistic perspective. Secondly, the teacher is concerned with the quality of the students' experience. This is what distinguishes the present point-of-view from those in earlier categories. In those, the teachers' focus was almost entirely on the content of the lesson rather than on generating student interest. This is true even for teachers found in category 3a, who tried to make their lessons more exciting, but were essentially delivering the same content albeit in a more palatable form. In the current conceptualization, student interest and engagement is generated and maintained by changing the nature of music education rather than repackaging the content. This change involved recognition that music education could be different through becoming more diverse and flexible in its approach. Similar sentiments were shared by another teacher who believed that by encouraging her students to explore and recognize the diversity of different styles and genres they would develop a lifelong appreciation and interest in music:

> *I also tell the students that there are a **variety of styles** in music. Of course there will be some style you may like but you also need to explore because it is very **diverse**. Music is very subjective; you may like classical music, jazz or pop. I hope students will let music be with them for a lifetime after going to my music lessons. **3**(7)*

When compared to previous categories, this is more than simply an expanded view of music's diversity or potential to connect with other arts disciplines. In this view, students' needs have become central to how music is represented. In

previous categories, there were always underlying, externally imposed factors that dictated the nature of music education, whether they were curricular materials, canonical works, or specialized knowledge. Now music, in its present conceptualization, was being shaped according to the local circumstances of the classroom, whereby knowledge moved from being something that was disseminated to something that was dynamic and co-created between teacher and students. This was evinced further in an extract that showed how one of the aforementioned teachers was actively involved in structuring her lessons to reflect the social and cultural milieu of her classroom. In this example, music technology was incorporated into the teacher's lessons. Students devised soundtracks to accompany popular short videos from Japan:

> *I downloaded some short cartoons, like 'Rilakkuma' [Japanese cartoon]. They are very short and easy; the videos are just a few seconds long, up to a minute. Then I let the students connect their own soundtracks together and let them choose and add or record their own sound effects.* ***2****(3)*

Not only were these videos something that students were familiar with and found engaging, but this activity allowed students a degree of involvement and autonomy that was not always present in earlier categories. Student engagement with digital technology was an important reason for its inclusion in music lessons. For example, at another point in the interview, the teacher expressed her awareness of digital technology's educational potential. To make the task more manageable for all students, short duration videos were chosen, and furthermore students were allowed to work independently building soundtracks according to their own designs and intentions. Self-directed learning was rarely mentioned in earlier categories, and certainly even those students who could work independently had to do so within the parameters of the domain as it was represented.

The parameters of the domain found in earlier conceptualizations often meant that knowledge was convergent in nature. Students had to do things in the right way, and give the right answers when required. As illustrated earlier in this section concerning the nature of the domain, in its narrowest sense, knowledge was conceived as fragmented in nature, a collection of facts, rules and skills. At higher levels, knowledge was perceived as a unified structure pertaining to the conventions of an established tradition. In that view, knowledge was open to

reinterpretation and expression of a personal voice only as long as sufficient expertise in the domain had been attained. However, in the present category teachers believed that knowledge was dynamic and generative. The following interview extract illustrates how teachers actively encouraged flexible and divergent thinking:

> *My way is to let them know there is **no right or wrong**, and encourage them to **discover** and **discuss** something. And when they are presenting, tell them there is **no right or wrong**, encourage them to **brainstorm**, **express** their **own ideas** and **feelings** or do their **own work**. Because if you tell them they are wrong straight away they will contract and might not have as many **ideas** and **opinions**. **3**(6)*

Throughout this extract the focus of the teacher remains on the student. Students are actively engaged in generating knowledge through processes of exploration and discovery. In contrast to interview quotations found earlier in this section, music education is no longer being defined by the content or skills that are to be learned, but by the students' capacity to be involved in its constitution. From the above, it can be seen that musical knowledge acquisition has now moved from a narrow, authority-based, linear form of distribution to a much broader, democratically conceived means of circulation. This is not to say that students had carte blanche to do as they pleased, and that musical concepts and skills were neglected in this interpretation. Rather, these were moulded according to the students' learning needs. An illustration of how this was achieved can be found in the following example. In this interview extract a teacher not only allowed her students a high degree of autonomy in preparing for a group performance, but was also aware of the benefits the activity would have in improving musical aspects she considered important:

> *During music lessons, when students are performing, I will use a song and let them add some harmonizing instruments as an accompaniment, and **I won't tell them** what beats and tempos to clap. I will only say "you can add some tambourine or other things here. Your **group can decide** what makes a better sound and **discuss**." Then they are encouraged to perform **their own music** […] through this way it helps the students know if their **pitch is accurate**, yet captures their interest by being **involved in music** through these harmonizing instruments. **3**(6)*

Aside from working independently and finding out for themselves how to improve their performances and pitch accuracy, the emphasis placed on collaborative

music making was something that was absent in other categories. As mentioned above, knowledge had been transmitted in those instances from teacher to individual student, but here it was being generated across a group setting, and one in which the role of producer and recipient of knowledge was intertwined. Although the song had been selected by the teacher, the students worked together in mutual learning communities providing each student with the opportunity to communicate and negotiate amongst themselves rather than reporting directly to the teacher.

Moving away from traditional hierarchical structures of music education to more democratically conceived situations undoubtedly changes the way in which the role of creativity is perceived in the classroom. As mentioned earlier, for previous categories creativity was never fully integrated into the daily learning activities undertaken by students. However, for category 4 there is greater congruence between creativity and how music education is understood.

To conclude, the nature of music, as perceived in category 4, went beyond the parameters of the classical music tradition that had featured in previous categories. Teachers sought to engage students by embracing music's diversity and further by making it accessible to them. This meant making music lessons interesting for students, but not in terms of how content was presented, but in terms of its meaningfulness to the students' lives. Active participation and involvement of students was a key feature for this category. Students were encouraged to express ideas and opinions leading to a horizontal mode of knowledge production within the classroom, in which both teachers and students were co-constructors, and creativity was an integral part.

4.3.2.5 Summary

The domain of music was viewed from two perspectives. The content-oriented perspective focused on the knowledge and skills associated with the domain which teachers believed should be imparted to students. In general, content was in accordance with externally defined parameters, which at its least complex was perceived to be that which was contained within school textbooks. At its most comprehensive this pertained to the unified body of knowledge belonging to a

musical tradition. The meaning-oriented perspective valued the experience of students over the content that was taught. The goal of this view of music education was to enable students to gain personal meaning from their experiences. Teachers encouraged self-expression and communication from their students in settings that were interactive and often democratic in nature. From this perspective music held an intrinsically generated meaning rather than the extrinsically imposed one found in the content-oriented categories. As in the previous dimension, there was an expanding level of awareness and complexity in thinking from the lower to the higher categories, suggesting a possible integration between the two dimensions. In other words, teachers' perceptions of the nature of music as a school discipline might also be related to the way in which creativity was understood and experienced. A short discussion of this observation follows.

From the interviews transcripts, it was found that aspects of music education which were considered important to teachers either supported or frustrated the inclusion of creativity in the classroom. References that were made by teachers as to what school music meant to them were often made in counterpoint to the statements that they proffered about creativity, especially in the narrower conceptions. However, in the more comprehensive conceptions, the gap between the teachers' understanding of creativity and their view of music as a school subject narrowed up to a point where, in the final category 4, there was a convergence of views. In other words, there seemed to be an increasing consonance in the way teachers understood both creativity and music as a school subject. For some teachers, creativity was an integral part of music education, but for many of the other participants it remained peripheral to their pedagogical practices. Nevertheless, the way in which teachers defined creativity and how they conceived of music as a school subject were mutually supporting; the aspects teachers had brought into focal awareness in their definitions of creativity were generally reflected in their views of school music. For example, teachers in category 1 who had defined creativity by its relationship to the curriculum, and in particular how it was presented in school textbooks, viewed the subject of music as one consisting of pre-packaged facts and rules. Conversely, teachers who expressed a process-focused approach to creativity, that which profiled students'

agency and active participation, were those who valued the diversity, accessibility and intrinsic meaningfulness of music.

4.3.3 Dimension 3: The role of the teacher

Dimension 3 describes the different pedagogical roles adopted by teachers in the context of the present study. The term role refers to the instructional approaches taken by teachers in terms of how they structured their teaching, and the actions and activities undertaken in their classrooms. Mostly, teachers described their roles in relation to the creative activities they initiated or encountered in their classrooms, but on occasion references were made as to how they perceived their roles within the larger context of music education. Often these references were used to highlight differences between how they perceived their normal role as teachers and the one they believed was necessary to foster creativity in their classrooms.

Once again, two overall perspectives emerged from the interview data. The first perspective was shared by teachers in categories 1-3. In this perspective, teaching was viewed as predominately teacher-centred with a focus on content that was externally defined or mandated. Teachers in category 4 adopted learner-centred roles for their teaching. Here teachers acted as facilitators, encouraging their students to express ideas, act independently, and engage in music that was personally meaningful to the students. Table 4.3 shows the variation in the way teachers perceived their roles through the aspects they brought into focal awareness.

Table 4.3 Variation in the way teachers perceive their pedagogical role

Category of description	**focal aspect**	
1. Curriculum focused experience 2. Talent focused experience 3. Knowledge focused experience a. Teaching creatively (making teaching effective) b. Personal style	deliver content impart traditions and values transmit knowledge and skills	**Teacher - centred**
4. Dialogic focused experience a. Teaching creatively (making learning meaningful) b. A way of learning	facilitate learning	**Learner-centred**

The following section discusses in detail the distinctive features that characterize the roles teachers adopted for each category, and the relationships between them.

4.3.3.1 Category 1 – Curriculum focused experience

In category 1, the role of the teacher was primarily to deliver the content of textbooks. Little if anything was done to question this method of teaching, with teachers seemingly untroubled by their instrumental role:

> *We [teachers] are used to using textbooks to teach from. Whatever the content of the textbook, we just teach and finish it.* ***4****(5)*

> *It is all based on the textbooks so I will teach students this way.* ***17****(2)*

As can be seen from the quotations presented above, the relationship between the teacher and the content is the dominant feature in this view of teaching. There is a strong commitment to delivering the totality of the textbook, and no indication of teachers wanting to introduce either their own personal knowledge into the instructional environment or to adapt the curricular materials they rely upon. This brings to the fore the question of ownership of knowledge. The authority of the text over that of the teacher is accepted, resulting in a simple linear process of conveying the concepts of a prescribed curriculum to students. Neither the teacher nor the students have any personal contribution to what is taught and learned. Surprisingly, it seems that this is unproblematic for the teachers. Of course, this might be the result of an established teaching philosophy. For example, the delivery of content might be perceived as the most efficient way of accomplishing coverage of the curriculum, or a means of controlling the instructional environment. However, from the interview transcripts there was an underlying theme in which teachers adopted this particular pedagogical role in response to the external requirements of the environment. There are several factors that emerged from the data. Firstly there was a cultural component which participants perceived as an important feature in their teaching context. This was expressed by one teacher when asked what challenges she might face if she were to assess her students for creativity:

> *I think that would be very difficult, because, in Taiwan, we're very accustomed to doing what people ask us to do, and just doing it.* ***4****(4)*

Deference to authority is an issue that has been mentioned previously in relation to Taiwanese students' conservative behaviour in the classroom (see section 4.3.2.1). In the example above, the reluctance to go beyond what had been demanded was perhaps indicative of the complex situation faced by teachers in Taiwan. To observe local customary practices while also being encouraged to promote a universalised concept of creativity that supports independent thinking could place teachers in a difficult position. Some might find this a step too far. Certainly for this particular teacher it was not compatible with her perceived role in the classroom.

Aside from the influence of cultural constraints, there were additional environmental factors from both within and outside the school to which teachers responded. Frequent references were made to the educational policies of the Taiwan government. Three extracts are presented below to illustrate the teachers' awareness of these external demands. In the first example the teacher draws attention to an aspect of the prescriptive nature of education policy in Taiwan:

> *For the alto recorders junior high school students play, they are compulsory for everyone; it is the policy of the department of education.* ***16****(2)*

Learning the recorder was not the only compulsory aspect of the music curriculum. In another interview, a teacher referred to the minimum number of songs prescribed by the Ministry of Education she had to teach her students.

In the second example, the exam culture of Taiwan is highlighted through reference to another policy decree:

> *I think the education policies in Taiwan now… like the Entrance Exam Waiver recently… people will look at the results.* ***1****(1)*

In other interviews further references were made to university entrance exams, highlighting the pressure teachers and students were under to achieve good results.

In the third extract, the same teacher as above interrelates both government and school policy in regards to the adoption of the Integrated Arts and Humanities Curriculum which was introduced in the early years of the twenty-first century:

> *Earlier, there was a plan to combine art, music and drama together, and I think what our school thinks is that it is actually quite hard. So now we are teaching by subjects and we are not focusing on the integration. But of course you can have integration if you want.* ***1****(1)*

The introduction of the Integrated Curriculum was a contentious issue for many of the teachers in this study, with schools often only paying lip service to the policy. However, all schools were required to submit annual curriculum plans to the Ministry of Education for approval.

The examples given above show how issues of accountability that were important for teachers might shape their conceptions of creativity and their teaching practice. All three examples show how teachers have adapted their role according to these external influences. As will be discussed later, teachers who expressed more complex understandings of their role as teachers were also directly influenced by environmental factors. However, responding to the environment never featured to the same extent as it did in the present category. For example in the subsequent category 3, teachers were more concerned about skill acquisition on musical instruments than drawing attention to compulsory policy requirements. Further, other teachers rarely mentioned the exam culture that prevails in Taiwan.

It is interesting to note from the third example provided above how school and government policies interacted. In this example, the school chose not to implement the integrated curriculum but reverted to subject-based classes. The same teacher shed light on the relationship between his school and the Ministry of Education and furthermore the status of creativity education:

> *In fact we need to write a report about the progress of teaching at our school every semester, so we have always been teaching what has been planned so far, which means we haven't picked up on this. Because we are teaching from the textbook, and maybe there could be some creative teaching and learning in it, and when we come across it we will do it.* ***1****(4)*

There was obviously a high level of accountability demanded by the government that in this instance presumably precluded the introduction of creativity education. But, as can be seen, once again the use of textbooks was invoked as a form of authority that acted as an indication of fulfilment of professional duties.

To summarize, teachers in category 1 adopted a role in which they delivered content of school textbooks. The authority of the text meant that there was little

sense of ownership of knowledge by teachers. They neither adapted curricular materials nor introduced their own personal knowledge. Although this might have been the result of an underlying teaching philosophy, there were external environmental factors that influenced their pedagogical practices.

4.3.3.2 Category 2 – Talent focused experience

In category 2, the focus of teachers was on the communication and preservation of the traditions and values associated with Western classical music. Teachers expressed a strong commitment to this tradition and felt a sense of responsibility to impart its ideals and values to their students:

> *Nowadays, there are more people who listen to pop music than classical music. As a music teacher I think I have the responsibility to improve students' musical ability. If students' musical ability is quite good, it will be very important for society in the coming years, which can help improve classical music's popularity.* ***12****(5)*

In this extract, popular music was seen as an existential threat to classical music, the teacher portraying herself as the custodian of the tradition by passing on its principles to her students. Compared to teachers in the previous category, the relationship between teachers and knowledge had changed from being a response to the externally imposed demands of the curriculum or environment, to one where teachers and knowledge were intimately bound.

In contrast to category 1, knowledge was not confined to the content of textbooks but was intrinsic to the identity of teachers. For example, two teachers in this category were active as composers, and integrated their musical identities with their notions of creativity and their pedagogical practices. In one instance, a teacher articulated her views on creativity from her perspective both as an educator and composer:

> *So for the educator to activate the curriculum, of course there must be creative things. Personally, I write music too and when I am composing of course I need ideas to reflect upon my work, so composing must be creative or the music itself will become too simple. Therefore in educating and composing, music is creative.* ***12****(1)*

Another teacher intertwined her understanding of creativity with her personal narrative as a composer and the historical identity of Western classical music:

> *I'm learning myself, because I am a composer, I am a creator; music for me it is very creative. Yet in every generation, from Baroque to Classical music, Classical music is very creative to Baroque music. But when Classical music is bridging over such romantic new ideas, it is another type of new creativity. So, every part of music history has a new idea, new creativity, which means, to me, that music is very creative.* ***5****(1)*

The masterpieces of the classical canon were considered the embodiment of the traditions, conventions, and practices that teachers sought to impart to their students. At times canonical works of famous composers were used as exemplars for developing not only students' skills but to reinforce the ideals and values of the domain:

> *For the composing lessons, students in fact start off by* ***copying*** *because they* ***don't know what to write*** *in the beginning, you must* ***tell*** *them what the motif is. Motifs are just like letters, when they bond together they create a word; when words bond together they create a sentence; when sentences bond together they create a paragraph. I will use a language point-of-view to* ***tell*** *the students that how important words are, when they have their own meanings; so the motif is what it all adds up together to create a theme. And I will start singing. Let's look at a* ***maestro's masterpiece****, and I will look at Beethoven. I think Beethoven is a* ***genius*** *in developing his motifs. I then start off by* ***introducing them to Beethoven's history****. The students will then say, "Oh… So* ***that's how it is****." After knowing what the development of the motif is, I will give them a few examples, which is composing a melody for them and* ***telling them how I go about developing this****.* ***5****(6-7)*

In this example, the teacher's description of her instructional practices resembled a traditional pedagogical approach in which students learn through modelling and mentorship. Here students interacted with both the teacher and one of its leading historical figures. The step-by-step approach to teaching and learning exemplified not only the leading role taken by the teacher, but the importance of preserving the practices of the tradition. The initial task of copying from a model, the emphasis on developing craft knowledge under the careful guidance of the teacher was one that closely resembled a master-apprentice approach. Through reference to the model, rather than being allowed to act independently, the aim was for the novice students to be able to reproduce the technique that was being introduced by the teacher. Simultaneously, the cultural significance of Beethoven was being reinforced.

In accordance with the traditional values that teachers sought to promote, the above extract demonstrates the importance attached to the artwork, its perceived

quality, notions of genius, and the primacy of the master composer. From another interview (***12****(1)* p.136), a teacher expressed the necessity of introducing students to an aesthetic way of listening that otherwise would prove to be elusive to them. In comparison to category 1, here music had its own identity and history embedded within a cultural framework. The teacher and student relationship was based on a division in a way of knowing in which the sophisticated was distinguished from the naïve. As the following extract illustrates, frequently the teachers' inherent understanding of the ideals and values that constituted the domain were contrasted with their students' immaturity and inexperience:

> *Because they are only high school students, it is impossible to have them making incredible music.* ***5****(5)*

The authority of the textbook as found in category 1 had been replaced by that of the teacher, but although teaching was directive, knowledge was imparted according to the needs of students. This more flexible approach was something that set apart teachers in the current category from those in the previous one. Distinctions were made between talented and less capable students. Here, teachers' awareness of their students' capabilities and characteristics enabled them to adapt their lessons accordingly. For one teacher, lessons were shaped in keeping with her understanding of her students' personalities:

> *I must understand the students' personality and decide what ways I am to lead them. Some students need a longer time for me to guide them.* ***12****(3)*

For another, social media was used to communicate with students who needed help and to monitor the revisions they made to their musical compositions:

> *For example, if I meet some not so intelligent students, like my composing students, this is how I come about to solve the problems: As I listen to their piece once, I will be able to know what the problem is and where it comes from. And I will follow this. I want them to 'Line' message me with whatever they write.* ***5****(4)*

While less able students' needs were catered for, there remained a fascination with the identification of musically gifted students. At times, simple observations like the one that appears below were made:

> *During my lessons I will discover who some very talented students are.* ***12****(2)*

However, the discovery of talent was an important objective of teachers in this category as it served not only to reinforce the values they associated with the classical music tradition, but acted as a measure of firstly their own competence, and secondly the evolving mastery of their students:

> *For better students, I will worry that what I give them is not enough, or I'll be scared that they will catch me up. There was once a student like this, very outstanding in his academic areas. He would write a perfect piece for you with whatever you asked for.* ***5****(4)*

To summarize, in a domain where talent and competence are highly prized, teachers sought to cultivate these attributes in their students. Often this was done through guiding and modelling, teachers passing on the historical identity and traditions associated with classical music. Frequently, students were required to replicate that which their teacher showed or taught them. When compared to category 1, knowledge was no longer confined to textbooks but was embodied in the teachers' actions within the classroom. Yet despite this, the pedagogical approach employed remained teacher-centred as it had been in category 1.

4.3.3.3 Category 3 – Knowledge focused experience

In category 3, the role of the teacher was experienced primarily as transmitting the structured, specialized knowledge of the domain. Similar to the previous two categories, the focus was on content and teaching rather than on students and learning. Teachers believed in the necessity of acquiring certain concepts and skills. After knowledge had been acquired it could then be applied. The following interview extracts are illustrative of the approach to teaching:

> *I think there are some concepts that are necessary to know. For example, teaching the musical staff. You* ***need to teach*** *the staff positions.* ***4****(1)*

> *They need to have a basic foundation,* ***which I've taught them****, so as a result they* ***know how*** *to use rhythm to give the song a different feeling.* ***4****(3)*

In this example, although acknowledged that they should know certain things, students remain resolutely in the background of the teacher's awareness. Here the teacher talks of fundamental musical concepts and the effectiveness of her teaching, rather than what her students might be able to bring to the classroom.

In this teacher-centred approach, teaching was frequently didactic in nature. One teacher described a drill and practice routine in which students were attempting to develop their recorder playing skills:

> *For example, the recorder I talked about earlier […] I can use some rhythm to* ***teach*** *them and* ***make them like it*** *more, such as the lower C they have just learned; I would say, "Don't try to play it first. Read this note out loud: lower C, lower C, lower C." They ask me why I'm asking them to say this and I tell them it is because you have to use your mouth to tell your brain; and use your brain to tell your hand; then use your hand to play the note – lower C. Lower C, lower C, lower C. Then I will ask them to play this note a few times. It is about adding notes to the rhythm, and playing with these with their hands and fingers to* ***make them*** *feel more familiar with it. Of course it could be very* ***boring*** *for them to* ***practice*** *so much, and I will use the rhythm to help them with it, such as using the lower C to play a particular rhythm […] Then I will make them play with a few other variations of a particular rhythm. This is my way, and it is very* ***creative****. But for students it is more about the* ***technique****, which is* ***practicing*** *the lower C.* ***7****(6-7)*

In the above extract, the teacher was responding to a question about the strategies she had used to facilitate creative learning. However, her response showed as much about her role as a teacher as it did about her conception of creativity. Building musical performance skills was a common feature in this category. Frequently it was achieved by requiring students to engage in repetitive exercises. The present example was typical of what many other teachers described, except in this instance the teacher's attempts to introduce creativity into her lessons showed not only a vagueness in her conception of the phenomenon but an incongruity between her thinking and that of her students. Firstly, creativity was ascribed to teaching strategies rather than to students. Secondly, although the teacher perceived the strategies to be varied and creative, her students did not share the same conviction. An awareness of this situation was shown by the teacher, but she appeared to be untroubled by her students' lack of enthusiasm or their interrogation of her methods. The style of teaching was direct and the teacher believed that this was an effective way of improving her students' performance despite their lack of enthusiasm.

Students' ambivalence to creativity emerged in another interview, but in this instance the teacher showed a greater appreciation of contextual factors that

might impinge on its introduction. When asked if there were any factors that might constrain teaching for creativity the teacher responded thus:

> ***T:*** *Yes, when I was teaching at a high school the students thought I was talking too much.*
> ***I:*** *Why?*
> ***T:*** *Students think… This is where I got angry; and of course there has to be a reason for me to get angry because students said, "We don't even have time to practice, could you please just stop talking about this."*
> ***I:*** *What did the students mean?*
> ***T:*** *What they meant was that if I was teaching them a song, when I talked about its background or writer… In fact students need to understand the history in that generation; then understand the style of the composer; not just purely copy. But students will think there isn't much time left to know about this and think that this time should be saved for their practice.* ***10****(3-4)*

As in the previous example the teacher received a negative response from her students. Once again creativity was perceived from the perspective of teaching rather than learning. Instructional strategies that were believed to be creative and enriching by the teacher were not appreciated as such by students. The teacher responded angrily. Perhaps in classrooms where habits are deeply entrenched, deviation from the norm might be difficult to achieve. But what both these examples make clear is that activities that are perceived to be creative are still being delivered from the perspective of the teacher and without changing the teacher-centred mode of instruction. Little attention is paid to the possibility of allowing students more independence or control in the creative activities that are being undertaken. In both instances the teachers directed and students were expected to follow.

Yet, there were cases when teachers expressed awareness of the constrictive nature of their teaching style. In one interview a teacher, after having described the standards he expected students to meet in learning music, acknowledged the limitations of his teaching approach:

> *I will think that* ***I have given my students much of my understanding of music****; yet it often* ***restricts*** *their creativity and imagination. […] students are* ***tied to my way of teaching. 14****(4)*

Teacher authority in the classroom led to conformity in thinking thereby reducing the scope for student creativity. The emphasis on skill acquisition and practice

generally precluded opportunities for creative thinking and although this was recognized, a change in teaching style was not presented as a solution. Reluctance to change instructional practice to accommodate student creativity sometimes resulted in paradoxical situations. This became apparent when the tensions that existed when students undertook composing activities were revealed by another teacher (see ***15****(1)* p.122).

In what is normally considered to be the prime example of musical creativity, composing had been reconceived as an activity that should be tightly controlled by the teacher. Further, it was an activity that was seen to have the potential to cause chaos in the classroom. Only when an acceptable level of technical competence and musical understanding had been achieved would students be allowed the possibility of developing their own creative thinking.

In summary, teachers in category 3 were committed to transmitting specialized knowledge to their students. Instructional strategies were teacher-centred, directive and focused on developing musical skills. In lessons that were designed for the inclusion of creativity, delivery was from the perspective of the teacher rather than the student, with little scope for student independence. Some teachers were aware of the inhibiting nature of their pedagogical practice on their students' creativity but were reluctant to relinquish control of the classroom situation.

4.3.3.4 Category 4 – Dialogic focused experience

In categories 1-3 instructional practice was dominated by teacher-centred roles. However in category 4, teachers described classroom experiences that showed a shift in focus, moving from approaches that emphasized teaching to ones that profiled learning and student autonomy:

> *I believe the most important thing for music teachers is that they have to be able to **let** their students express themselves, **give** them space to think about things and to have their own solutions to questions. Once they are able to express the reasons to their solutions, we can agree with their answer they have given. I think this is the most important thing about music because there are just so many possibilities to it. **9**(4)*

As can be seen from the above, the premium placed on convergent thinking found in previous categories has been replaced by a desire to encourage student

independence. The adoption of a learner-centred approach required a reduced role for teachers. Rather than acting as instructors as had been the case in category 3, teachers now perceived themselves as facilitators, not only providing support where necessary but also encouraging active student participation. One teacher, for example, described the supportive instructional strategies she used in composing lessons which she hoped would motivate and draw students into the compositional process:

> *The strategies I am using currently are to show the students some musical examples and get them to listen to them, which I will* ***guide*** *them through, in order to* ***make the beginning easier*** *and get them* ***inspired****. Through these examples, I will try to get them* ***motivated*** *and inspired by* ***offering*** *them some ideas, and* ***guide*** *them in the right direction. I won't let them think that they will have to produce something out of thin air, but* ***provide*** *them with some sort of background to get them motivated.* ***9****(5)*

In this example the teacher focused on how she could enable her students' learning through guiding, inspiring, motivating, offering ideas and providing assistance. This statement can be contrasted with remarks made by teachers in the previous category 3. In those instances, teachers talked of teaching, making students see things from the teacher's point of view, and of enforcing repetitive drill and practice routines. While teachers in category 3 might have perceived a legitimate need to adopt teacher-centred methods to attain certain goals, an underlying tension was present in some of those teachers who were aware that without change, their directive approach would act as an impediment to creativity.

For teachers in category 4, that tension was likewise recognized, however in this case they were not only aware of the need for change, but had acted upon it. Changing from one model of teaching to another was perceived as not necessarily easily accomplished. The teacher in the following extract noted how she had adapted her role to accommodate creativity in the classroom, yet was equally conscious of the potential barriers that might hinder other educators:

> *Yet I believe that teachers will need to adjust or* ***change themselves mentally****. I believe creativity is* ***very hard*** *for music teachers to teach because some teachers may worry that students* ***won't be able to complete their work*** *or to* ***achieve the goals that are set for them****. In fact, when I am teaching creativity during lessons, I will* ***adjust myself mentally*** *to be able to teach them* ***this curriculum****. And I believe it is important for teachers to have*

> *this **state of mind**; teachers shouldn't think that it is hard to achieve. If you try to guide students through it smoothly, they will be able to succeed. **9**(5-6)*

It is interesting to note that, as with teachers in previous categories, there was an acute awareness of the pressures to achieve curriculum goals, but in this example the teacher was able to accommodate these demands while still incorporating creativity in her classroom. What also becomes apparent from this extract is that the teacher seemed to accept the notion of two different styles of teaching and curriculum agendas. Remarks made that relate to teachers having to make mental adjustments and the distinction of 'this curriculum' from the 'goals that are set' serve to highlight the apparent disconnect between traditional music classes and ones that seek to promote creativity. This distinction was made by another teacher who contrasted traditional classes with those that she believed espoused creativity (see ***2**(2)* p.109).

As can be seen from this previously mentioned extract, the break with traditional practices requires new ways of conceptualizing music education, in which children become active and independent agents. Yet even for these teachers who had adopted student-centred pedagogical roles over ones that were teacher-centred, there were vestiges of a previous way of thinking that emerged occasionally in their accounts. The following extract shows a teacher who took a student-centred perspective but still mused over a knowledge-mastery concept of education:

> *My ideal curriculum is to hope the students like music, although talking about education still gives me a feeling that it is about the level of mastery. **3**(6)*

Although the teacher was committed to a student-centred approach, it seems that the value of mastery in music education was an aspect that she was unable to dispel with completely. However, the same teacher showed that she was able to reconcile her professionally conceived knowledge with the knowledge her students constructed in the classroom:

> *Because I am a **professional** I would know what a particular composer's style is like, but for students they can look at it from a different perspective and may have different ideas. And I believe students will come up with something different, something we might not have thought about before. **3**(4)*

Rather than impose her own professional knowledge as was the case in the previous categories 2-3, this teacher was able to stand back and accept the

different perspectives of her students. It is perhaps this ability to relinquish control of learning and recognize students as independent thinkers that sets category 4 apart from all previous categories. Here the interest of the teacher lies with the students rather than with their pedagogical practice or conformity to the externally imposed norms and standards which preoccupied teachers in earlier categories.

4.3.3.5 Summary

Teachers' roles were shaped largely by how they perceived the intended outcome of their teaching. For example in category 1, teachers were concerned with the delivery of the content of textbooks and thus acted accordingly. Other teachers, in category 2, wanted to impart the traditions and values of Western classical music, and did so by introducing students to ways of knowing that were pertinent to that genre. Teachers in category 3 believed their function was to transmit specialized structured knowledge, particularly for developing musical performance skills. In all three approaches, the focus of teachers was on their teaching as opposed to student learning. Student learning remained unproblematic, even in instances when instructional strategies that were being used were challenged by students. Although at times teachers catered for their needs, students were generally not active participants in the learning environment. At first glance, this might portray a picture of uncontested teacher control and authority. However on closer inspection, the relationship between teacher and content provides an additional perspective into how teachers perceived their role, and how external forces impinged on their authority.

To a large degree, content shaped the way teachers in the above-mentioned categories functioned in their classrooms. In category 1 content, and by extension knowledge, was external to teachers. In this category teachers simply acted as proxies for the delivery of government mandated instructional materials. In category 2, although content was part of the identity of teachers, their adherence to its traditions and practices acted as a constraining force. In category 3, while the clearly defined nature of content enabled teachers to structure their teaching according to their own designs, it acted equally as a constraint on their practice through extrinsically imposed expectations to conform to accepted norms and

standards. In all three examples, even though instructional strategies were teacher-centred, the locus of control varied according to the relationship between the teacher, the content that was to be taught, and its inherent constraints.

In contrast, teachers in category 4 adopted learner-centred approaches. Teachers acted as facilitators, enabling their students to participate actively in the classroom, and to develop independent thinking and self-directed learning strategies. The shift in focus from teaching to learning required teachers to change not only their role, but also their relationship with the content that was being taught. Now, content was being defined from within the classroom according to student needs rather than being externally imposed. The localization of content freed teachers from the pursuit of objectives over which they had little control. This is not to say that external constraints did not exist, rather that they were accommodated within scope of the teachers' practice. Although the reduced role of the teacher inevitably meant that control of learning had been entrusted to students, this loss of control albeit in the traditional sense was compensated by increased control of the learning environment. Compared to teachers in previous categories teachers could now devise learning activities that suited both students and teachers alike.

4.3.4 Dimension 4: The role of the learner

Dimension 4 describes the variation in the way teachers viewed the role of the learner. The role of the learner reflects the assumptions and expectations teachers had towards their students' actions and responsibilities in the classroom context. This included expectations of how learning should be achieved and assumptions about the behaviours students should display in the learning process.

Perhaps not surprisingly the teacher-centred and learner-centred perspectives found in Dimension 3 remain, and in many respects the teachers' views of the role of the learner correspond to their perceptions of their own role as educators. For example, teachers in Category 1 who perceived their role as deliverers of content naturally expected their students to act as recipients of that content. However, the simple mirror image suggested in the example given above conceals the complexity of the teacher-student relationship. Emerging from the data was a picture of how students were afforded different degrees of autonomy according to the teachers' perceptions of the learning situation and the pressures that were exerted to achieve certain outcomes. Table 4.4 shows the variation in the way teachers viewed the role of the learner in relation to external and internal controlling factors:

Table 4.4 Variation in the way teachers view the role of the learner

Category of description	**focal aspect**	
1. Curriculum focused experience 2. Talent focused experience 3. Knowledge focused experience a. Teaching creatively (making teaching effective) b. Personal style	receive content of curriculum assimilate traditions & values master musical knowledge	**Teacher-centred**
4. Dialogic focused experience a. Teaching creatively (making learning meaningful) b. A way of learning	self-determine learning	**Learner-centred**

As with previous dimensions, the following section discusses in detail the distinctive features that characterize the roles of learners for each category, and the relationships between them.

4.3.4.1 Category 1 – Curriculum focused experience

In category 1, the perceived role of the learner was that of a recipient of knowledge. Students were expected to absorb and accumulate facts, information and skills, which were contained within school textbooks. With an emphasis on the accumulation of knowledge, students were seen as passive learners and were not expected to engage actively in the classroom environment. The interview extract presented earlier (***16****(1)* p.134) is illustrative of how the responsibility of the learner was perceived and understood by teachers in this category.

Here the teacher's focus is on students adhering to the content of the textbook rather than making independent personal contributions. Student independent thinking was considered non-essential and additionally, was believed to be an unnecessary expenditure of effort. An emphasis not only on the importance of having to teach correctly, but also of students having to perform correctly suggests little scope for divergence from a predetermined learning path:

> *I do teach students correctly using the materials from the original pieces. Whenever they sing it* ***wrong*** *I will tell them where they have done it wrong.* ***16****(1)*

However when the topic of creativity appeared in textbooks, tensions arose in that the prescribed tasks and activities afforded students more autonomy in their execution. In contrast to their normal roles, now students were given opportunities to think independently and make choices. Teachers described the difficulties students encountered when having to adopt a new, more proactive approach required for creative activities, when compared to their more normal passive roles:

> *If I use creativity… for example getting students to design their own rhythm which they can demonstrate, or creating a keyboard melody, and I ask them to play it… this is very difficult for them. Basically, I think that some students might find it interesting of course… but really only a few students. Because, I think that* ***most students are lazy****. I don't know what the end result would look like.* ***4****(4-5)*

In this example, concern about student motivation is brought to the fore. The perceived notion that 'most students are lazy' and the unpredictability of the final outcome suggests a reluctance to adopt unfamiliar creative classroom practices by both parties. This was highlighted by the same teacher when asked if there were any factors that might constrain teaching for creativity.

> *It depends on whether the students want to **cooperate** or not. I think creativity needs **motivation**, to **change their way of thinking. 4**(6)*

Although student motivation to change from one style of thinking to another was perceived as an important factor in implementing creativity in the classroom, equally important was students' attitude and classroom behaviour. Students were expected to be well behaved and compliant in class. However, the creative activities that students participated in were seen by teachers as a potential threat to classroom control and orderliness as students gained more independence in their learning. For example, large class sizes were seen as an impediment to the implementation of creativity by one teacher:

> *In fact there are a lot of students in a class; approximately forty students in a class; and if I was to teach creativity it will be very **hard to control the class**. **16**(4)*

Participation in open-ended learning activities which creativity would inevitably entail was incompatible with the way which this teacher wanted her students to act and behave. Not being able to control the learning environment would lead to a possible loss of student motivation and deterioration in student behaviour. A subsequent extract from the same interview shows the concerns she had:

> *It is really hard to take care of every student at the same time. I wouldn't know who to take care of […] And some students won't even try to put any effort into learning it, but just **playing around** and **being silly**. **16**(4)*

Having the opportunity to engage in playful activities is frequently mentioned as a necessary component of children's creativity. However, in this instance the teacher's reference to the behaviour as the negation of effort is indicative of the challenge that she faced in promoting creativity. In another interview a similar stance was taken by a teacher, who while valuing creativity in her classroom wanted her students to take it seriously as the following extract shows:

> *For this particular homework, I wanted to see how they developed their creativity; whether they're* ***taking it seriously****.* ***17****(2)*

In this example the teacher saw creativity as providing students with an opportunity to indulge in unrestrained behaviour, something she was keen to avoid. Creative learning activities and tasks had to be taken as seriously by students as they would any other learning activity. Yet another teacher described how she had given her students the opportunity to demonstrate their creativity but they had responded in an indifferent manner:

> *I've taught them [rhythm] structure, from the beginning to eighth notes, and then after that, let them create their own rhythms. I gave them two bars of three or four beats per bar. I found that some students just wrote three quarter notes, so some students were just lazy.* ***4****(6)*

Taking creativity seriously was something that teachers valued, but were afraid that their students would not respond to in kind. There seemed to be an apprehension that students would take advantage of the relative freedom that was being bestowed upon them by behaving in a flippant or disrespectful way.

A desire for student cooperation combined with a need to adapt to a new learning style illustrates the tension that existed for teachers in this category. On the one hand teachers demanded compliance from their students, but on the other they were obliged to accept the more active participation of students in the undertaking of creative activities described in textbooks. As can be seen, control of the learning situation lay both with the curricular materials that were being utilized and the pedagogical style of the teacher. Students' own approach to learning was another factor that impacted on their independence. Although engaging in creative activities, students were often described as reluctant participants operating out of their comfort zone. Further, they had limited autonomy in how these tasks were accomplished, firstly due to the prescriptive nature of curricular materials and secondly because teachers were reluctant to relinquish control of the instructional environment. The dimensions of creativity and associated activities had been defined according to the content of the textbook being used. How these activities were implemented was based on the decisions of the teachers.

4.3.4.2 Category 2 – Talent focused experience

In category 2, the role of the learner was perceived to extend beyond learning knowledge contained within the curriculum and curricular materials to encompass the assimilation of the traditions and values associated with the domain of Western classical music. As mentioned previously, teachers were intent on passing on their own embodied knowledge of classical music and did so by employing a style of teaching that often resembled a master-apprentice approach. Practices included copying from a model, developing craft knowledge and following a step-by-step method of learning that was prescribed by the teacher.

Students were expected to acquire knowledge and skills to satisfy the demands of the teacher in addition to those of the school and curriculum. Further, students were expected to work hard, show effort, and have a good learning attitude. In the following extracts, teachers emphasised the value they attached to student attitude and effort in the context of their grading policy:

> *I will be **looking at the effort** they put in and the process of it to give them bonus points. **12**(4)*

> *Basically, what I care about the most is the **learning attitude**. Even though students may not perform very well on tests, and I know they have been **trying very hard**, I won't mark them too badly. **5**(3)*

As can be seen, high value was attached to good behaviour to the extent that students would be rewarded for their compliance. Similar to category 1, students were expected to conform to acceptable codes of behaviour in order for teachers to maintain control of the instructional environment. In another interview extract a teacher provided a recent example of how she resolved a situation in which she perceived her authority to be under threat from potentially unruly students:

> *Some of the students show very little courtesy, and have an extremely disrespectful attitude. […] I recently had four of these kinds of students … you must start off with them. If four of these students start off with a **good attitude**, the whole class will then be affected. […] Of course they also have to **perform well in tests and exams**. **5**(5)*

The example presented above illustrates how student behaviour and the ability to perform well in tests and exams were aspects that were equally important to the teacher. However, later in the interview the same teacher stated that students who

behaved less conventionally in the classroom were often those who could demonstrate creativity:

> *I believe a student's creativity is related to their **characteristics** and **personality**. Some students are **very hard working**, and those who are hard working **won't have creativity**. However, **naughty kids** are most likely to have more creativity, because these students will do things that may **surprise** you. **5**(5)*

A paradox existed in that teachers valued both the hard-working attributes of conforming and apparently uncreative students yet were also amenable to those who were creative and less conforming. The highly prized attributes of talent and originality might explain this unusual contradiction. For most of the time, teachers would exert their authority in the classroom, but on occasions they would devise situations for students to work independently to prepare for presentations that allowed teachers to discover who the talented and creative students were:

> *During my lessons I will discover who some very **talented** students are. […] I will also let the students develop their **own ideas** and present them to everyone. For example some students can sing or play any instrument … I don't give them any restriction. **12**(2)*

In contrast to Category 1, students in this example were given complete freedom to develop their own ideas. However, there seemed to be two separate and conflicting roles that were present in this category. Even though all students were obliged to assimilate the traditions and values of classical music, there were different behavioural expectations demanded by the teachers. For students of average musical ability, teachers demanded conformity and compliance as had been the case in Category 1. For those students who were considered musically talented, a parallel role had been created in which their giftedness and unique ideas were accommodated. This was highlighted by one teacher who considered creativity to be an innate personality trait:

> *In fact there are two types of students. The first type of student are the ones who **won't understand** even when I've **told them** five hundred times. But there is another type of student who can **infer** other things from one fact when I have only told them it once. Because I've taught too many students, how do I say this… **some students are not born to play music** because **music is about creativity** and when you are presenting a piece of music you must have creativity and many **ideas come from yourself**. **5**(1-2)*

In this extract the teacher's comments suggest that she employed an expository style of teaching, directly transmitting facts which musically ungifted students might never understand even after repeated attempts. As was the case in Category 1, the teacher apparently accepted this passive style of knowledge acquisition. Yet despite her pedagogical style the teacher recognized the potential of talented students to use the same information presented in the same way to form ideas of their own. A degree of independence was granted to these students that was absent for students who occupied the first role. This seemed to be underpinned by the inherent notions of genius and exceptionality that pervade the classical domain and occupied the background of the teachers' awareness.

The extract presented earlier (***5****(2)* p.116) illustrates succinctly how teachers viewed the role of their students in this category. Using the recognized heroes of the domain, the teacher highlighted not only the constraining forces of the domain, but also the possibility of artistic freedom that can be achieved by possessing enough talent and creativity to transcend those forces.

To summarize, the role of students in this category was primarily to assimilate the traditions and values associated with the domain of classical music. As in Category 1, control was externally imposed upon students by the constraints of the domain, the teachers' approach to teaching and learning, and the perceived level of musical ability of the students. Although all students had to conform to the rules and conventions of the tradition, students who showed high levels of musical ability were allowed greater freedom to develop ideas and opinions than those who were less capable.

4.3.4.3 Category 3 – Knowledge focused experience

In category 3, teachers focused on students' mastery of skills. Students were expected to acquire and understand musical knowledge, and then apply what they had learnt to produce competent and, ultimately, creative performances. However, some teachers saw few opportunities for students' creativity in the early stages of their education, and referred to passive styles of learning in which knowledge was transmitted directly to their students:

> *Everyone has to follow the **same sheet music**, but there are various ways of expressing themselves when it comes to performance. Music is very creative because **what people present is very different to what they see**. But for students it is a curriculum about building up their **basic musical knowledge**. I believe most learning nowadays is quite like **spoon-feeding**. It is in fact about learning the **music notes**, **sheet music**, and the **instrument itself**, so I believe there may be fewer creative ways of learning in the early stages. **8**(1)*

The example presented above provides an interesting insight into how the role of the learner was perceived in the current category in relation to the previous categories. In category 1, the role of learners was framed by the teachers' desire for compliant behaviour and the adherence to curricular materials. In category 2 students were being socialized into the practices and narrative of the Western classical music tradition in which musical talent and exceptionality were highly prized. However, in the current category students are located in relation to the external technical components and objects of music: its symbols, the written score, and its instruments. Students needed to be equipped with sufficient knowledge and skills if they were to succeed in solving the technical problems that learning music presented. For the above-quoted teacher at least, a 'spoon-feeding' approach to teaching and learning was the most widely accepted means of transmitting relevant knowledge.

Although this might appear to be a somewhat restrictive approach, in general students were more actively and physically involved in learning activities compared to the more structured environment experienced in the previous categories. The strict control of student behaviour and the instructional environment found in previous categories had been replaced by a more dynamic classroom atmosphere in which students were encouraged to participate:

> *We have a game called "Call the Roll song", students have to dance and sing along in the classroom while clapping their beats. […]. They all get very excited when playing this game. **6**(4)*

> *I play games with them […] to let them understand what a complex rhythm is. **7**(2-3)*

However, despite this, students were afforded little opportunity to direct their own learning until they had reached a certain level of technical proficiency. One teacher described the stages he believed students had to follow in order to gain musical

independence and have the possibility of developing their own personal style and creativity (see ***14****(3)* p.120). From this extract, it can be seen that the focus of the sequence of learning is conceptualized as becoming increasingly internalized by the learner. The initial requirement of technical mastery of the medium leans toward the external components of music, its symbols, the written score, and its instruments. The ability to emulate a style is indicative of an increased understanding of the musical elements within the music. At this stage the student is able to communicate the musical meaning inherent in the written score, and is taking increasing ownership of music's expressive possibilities. In the final stage, the student has found his or her personal voice which can be communicated as part of a developing sense of their own creativity.

From the above, it can be seen that learner control and autonomy are no longer fixed as had been the case in category 1, or unequally allocated as with category 2. For this category, control is gradually relinquished by the teacher as students develop their musical proficiency. It could be argued that category 2 shares a similar stance. However, whereas in category 2 full autonomy is granted to students who are believed to be innately gifted, here students can take increasing control of their learning as they develop as musicians. Yet while this is possible, compliance with the externally imposed norms and standards remain. Even when they were obliged to create original work, students had to produce results that were within a range of freedoms and constraints prescribed by teachers.

An extract reported previously (***15****(5)* p.122) shows a shift in the way students were expected to respond to creativity. Creativity has a structure and purpose which was largely absent in teachers' accounts in categories 1-2. An increased awareness of creativity's significance in general music education had meant it had become a more integrated feature in the classroom. As can be seen, students' creative responses were initiated and managed by the teacher, but students were given a degree of freedom to operate within a prescribed range. This can be compared to the poorly defined creative activities described in category 1 which students struggled to make sense of, or the unplanned displays of creativity that occurred in the classrooms of teachers in category 2.

It is perhaps the way teachers defined and valued creativity that makes the role of students in category 3 different from those in the category 2. Although there are many similarities, the perception that creativity could be cultivated in all students is the distinguishing feature. Teachers who held this belief were able to envision how creativity could be incorporated into their classrooms and provide students with opportunities to develop their creative abilities as their mastery of musical knowledge grew.

4.3.4.4 Category 4 – Dialogic focused experience

In category 4 the focus of teachers was on students' independent thinking and self-directed learning. The learning situation was now no longer externally controlled as in earlier categories, but was determined to a large extent by the students themselves. An extract presented earlier (***3****(6)* p.144) is typical of the type of learning that took place in these classrooms. As can be seen, students' own ideas and opinions were values that emerged in category 4 rather than ones that promoted the production of polished performances, getting things right, or achieving convergent views which had appeared previously. In addition, the importance attached to open discussion implies that learning was conceived as an interactive and collaborative activity. This is in contrast to the more insular form of learning found in earlier categories which emphasized individual performance. In other interviews there were further descriptions of collaborative learning amongst students.

For example, in an extract presented earlier (***3****(6)* p.128) a teacher referred to student collaboration on a joint musical composition. The teacher initiated an open-ended group discussion, but stood back to allow her students to take ownership of the problem that had been posed and to let them find and generate solutions together. This contrasts sharply with composition lessons found in category 2 in which students worked individually and were restricted to the craft of composition rather than its creative potential.

Collaborative and interactive learning were also found in the teacher-student relationship. Teachers sought ways to connect with their students' musical worlds.

Students' views and opinions were valued by their teachers and were considered a necessary part of the teaching/learning environment:

> *Talking from the teaching experience, we believe **it is about how to resonate students' ideas with ours** after teaching them the basics of music. And we can introduce these **creative methods** to these young adults. Of course, these methods have their own style. For example, if I give them a piece of music, they appreciate it from a Classical music point-of-view. And if you want them to accept it and like it, you must **choose songs that suit this generation**, which must also **follow the trends**. Students may **find it more acceptable** this way, and they need to think more by using this sort of learning to create their own satisfactory music. **13**(1)*

Reference to the resonance of student and teacher ideas highlights the dialogic nature of the classroom interactions and creative experience indicative of this category. This is far removed from the desire for control and conformity found in earlier categories. The teacher's inclusion of music her students could connect with alludes to aspects of motivation that were also present in other interview transcripts within the present category. For example, one teacher understood the potential of creativity to inspire and motivate her students by contrasting it with a traditional form of music education:

> ***I:** What meaning does creativity in music education have for you?*
> ***T:** I think it is really important.*
> ***I:** Why?*
> ***T:** Because it is quite difficult to inspire and motivate students to have creativity through theory lessons. **9**(1)*

Another teacher described the excitement generated by introducing new, and more contemporary activities for her students to participate in (see ***2**(2)* p.109). Once again, student independence is emphasized, but as in category 1, teachers found it challenging to change the mindset of their students. Teachers talked of how this style of learning was uncomfortable for many of their students, being counter to the expectations of traditional Taiwanese classrooms (see ***9**(4)* p.125). But whereas teachers in category 1 viewed student unwillingness to change as indicative of a lack of motivation and were reluctant to intervene, teachers in category 4 adopted more open-minded and collaborative approaches to assist their students overcome this challenge:

*Therefore teachers do have to be more **open-minded** because if a teacher is to show them a very weird gesture the students will laugh, and they would think that it is okay for them to do the same thing because the teacher has already done it. And of course it is fine for me to do it because it is just like **guiding** them and **helping** them and I believe this is the most important thing. **2**(5)*

The facilitative, learner-centred approach teachers adopted fostered students' independence and control of their learning situation. Teachers believed that students who were able to transform their learning style would have the possibility to find and create their own knowledge. In assuming this stance, the differences between learning and creativity had become almost imperceptible. One participant's account of her experience of teaching for creativity illustrates the convergence in meaning the two phenomena held for her (see ***3**(5)* p.128). In this extract, although being asked about the importance of teaching for creativity the teacher responded by describing its relation to her students' learning. In this example, acts of creating and learning have become synonymous and are oriented towards the student. This was a frequently expressed point-of-view offered by teachers in this category. Now, the separation between creativity and learning evident in previous categories has faded. The perceived strong relationship between creativity and learning is paralleled by an equally strong belief in students' capability to be active and generative in their role as learners.

4.3.4.5 Summary

The role of the learner was determined by aspects of the learning situation or context that teachers brought into focal awareness. Teachers in category 1 viewed learning in terms of students fulfilling curricular requirements, gaining knowledge from the content of official textbooks, including that which was specifically related to creativity. Students were passive recipients of knowledge, and were not expected to contribute actively in the classroom but behave compliantly. In category 2, students were expected to assimilate the traditions and values associated with Western classical music. In this category, musical knowledge was no longer conceived as being restricted to textbooks, but was defined according to the rules and conventions of the classical music domain. As with category 1, compliant behaviour was expected from most students, but those who were

unusually gifted and creative were allowed a degree of latitude that was denied to the majority. Whereas the role of students in categories 1-2 were rigidly conceived and assigned, teachers in category 3 perceived their students' role to modify as they gained in skill and experience as musicians. Over time, and equipped with sufficient knowledge students were allowed to become more self-directed in their learning. Ultimately, students would use and apply their knowledge to develop their own personal voice and creativity.

As can be seen in the above-mentioned categories 1-3, students were afforded different levels of control of their learning and creativity. From having only nominal control in category 1, to the two-tiered arrangement that appeared in category 2, and finally to the gradual relinquishment of control that characterized category 3, it is possible to see how the external factors, conditions and constraints impinged upon students' degree of autonomy. In contrast, teachers in category 4 viewed the role of learners as being underpinned by control that was initiated and determined by students themselves. Although the externally derived factors that had influenced teachers' thinking in the previous categories still existed, teachers in category 4 took a different perspective. Learning was understood from the inside-out rather than outside-in, from the perspective of the student rather than the content that was to be learnt. Musical knowledge was localized and framed by its relevance to the students' daily lives. Students were actively engaged in knowledge production, and were seen by teachers as co-participants not just in the teacher-learner dyad, but in peer groupings that ranged from the small to the whole class. The shift to student autonomy was no longer dependent on talent, the acquisition and application of knowledge, or conforming to norms and standards. Teachers recognized that students brought their own musical knowledge to the classroom and used this as the basis for enabling students to become independent, motivated and creative learners.

4.4 Section 3: Presentation of the outcome space

The goal of phenomenography is to arrive at a structure that communicates the internal relationship between different categories in the form of a complex known as the outcome space. As previously mentioned in chapter 3, the outcome space is a metaphorical map of a territory which represents the hierarchical or increasingly complex ways of understanding a phenomenon, the logical relationships between categories of description, and the critical differences which make each category distinct. Outcome spaces are frequently abstract in nature, therefore in order to explain how the outcome space was constituted the process of its formation is shown in a series of 4 iterations, each one showing a different point of focus.

In the constitution of the outcome space, for this study it is useful to return to the analytical frameworks that were used in the first part of this chapter as graphic representations of the different aspects of the phenomenon that had been discerned in each category. Each framework comprised a referential aspect or global meaning that creativity held for participants, and a structural aspect comprising an internal and external horizon. The internal horizon represents the component parts of creativity that were discerned by the participants, and the external horizon shows how creativity was delimited from its context. By gathering together and comparing each analytical framework as part of a whole it is possible to distinguish the relationship between the categories in terms of their referential and structural aspects (see Table 4.5 overleaf).

Table 4.5 Relationship between categories (focus on referential and structural aspects)

Category	Referential aspect	Internal horizon	External horizon
1. Curriculum focused experience	Creativity is a topic in a textbook	Teachers and students follow a textbook course of learning	Specific situations and occasions
2. Talent focused experience	Creativity is an attribute of a musically talented individual	Teachers identify and recognise the creative work of musically talented students	Specific students
3. Knowledge focused experience			
a.	Creativity is an approach to teaching which makes instruction effective	Knowledge is transmitted using imaginative and innovative instructional approaches	Specific teachers
b.	Creativity is the ability to demonstrate a personal style in a musical composition or performance	Knowledge is applied to enable a personal style	Specific students with acquired knowledge
4. Dialogic focused experience			
a.	Creativity is an approach to teaching which makes learning meaningful for students	Learning is made meaningful using imaginative and innovative instructional approaches	New way of teaching
b.	Creativity is a way of learning	New things and ideas are generated and expressed	New way of learning

Beginning with the external horizon, how teachers discerned creativity from the context, it can be seen from Table 4.5 that there are expanding levels of inclusion in the classroom environment with regards to situations, occasions and people. For example, when comparing category 1 (curriculum focused experience) to category 4 (dialogic focused experience), the external horizon moves from a constrained boundary of specific situations and occasions to one that encompassed all situations and occasions provided that a new way of teaching and learning were embraced. Similarly, the narrow perspective held by teachers in

category 2 (talent focused experience) that purported only the musically talented were able to demonstrate creativity was expanded in category 3 (knowledge focused experience) to include people who had the necessary knowledge and expertise or at the highest level of inclusivity, found in category 4, accepted the notion that everyone had the potential to demonstrate creativity regardless of talent or skill.

When attention is paid to the referential aspect of the categories (see Table 4.5), the intertwined nature of this component and the external horizon becomes apparent. Once creativity has been delimited from its context it assumes a meaning. The relatively unsophisticated meaning of creativity as being a topic in a textbook found in category 1 can be contrasted with the increasingly complex meanings found in subsequent categories culminating in category 4 in which creativity is understood as an essential part of the teaching and learning process, and classroom environment. This suggests that in addition to the expanding levels of inclusion found in the external horizon concerning people, situations and occasions, the referential aspect projects a sense of development from peripherally focused meanings to more locally situated and personal meanings in which creativity becomes an increasingly important and integrated aspect in the teachers' understanding of music education.

Turning to the internal horizon, this structural component shows us how creativity was realized in the context of the classroom environment. The internal horizon comprises the parts that constitute the phenomenon, how these parts relate to each other, and how they relate to the referential aspect. Therefore the structure of each experience of creativity varied according to the meaning teachers ascribed to the phenomenon. For example, teachers who understood creativity to be a topic in a textbook acted accordingly following instructions presented therein, whereas teachers who believed creativity to be a way of learning structured their lessons in a manner that was consonant with this understanding. As with the afore-mentioned external horizons and referential aspects, there are differences between categories with regard to the internal horizon. Here the focus of creativity moves from strict adherence to textbook instructions (found in category 1) to the actions of participants (teachers and students), found in subsequent categories. The relative solitary and detached endeavour of talented students found in

category 2 is replaced by increasing levels of active and collaborative participation in categories 3-4. Teachers and students play their parts in acts of creativity in increasingly more complex interactions and flexibility of roles that move from teacher-centred to learner-centred. As is apparent, teacher and learner roles were two of the four dimensions which were common to the teachers' experience of creativity in the classroom. This brings into question how these, and the other discerned dimensions relate to the structural and referential aspects depicted in Table 4.5. In order to show the relationship, the four dimensions discerned in this study (*defining creativity, the nature of the domain, the role of the teacher, the role of the learner*) have been mapped onto the referential and structural components of the categories of description (see Table 4.6 overleaf).

Table 4.6 Relationship between categories (focus on meaning, structure, and dimensions)

Category	Referential aspect	Internal horizon	External horizon
1. Curriculum focused experience	Creativity is a topic in a textbook **Dimension 1:** Creativity is defined according to the meaning provided in school textbooks	Teachers and students follow a textbook course of learning **Dimension 3:** Teachers deliver the content of textbooks in accordance with government mandated policy. **Dimension 4:** Students comply with instructions provided by the teacher and the textbook.	Specific situations and occasions **Dimension 2:** Creativity is discerned as a topic in a school textbook
2. Talent focused experience	Creativity is an attribute of a musically talented individual **Dimension 1:** Creativity is defined as the attribute of innately gifted and musically talented students	Teachers identify and recognise the creative work of musically talented students **Dimension 3:** Teachers impart the traditions and values of the domain. Talented students are identified. **Dimension 4:** Students assimilate traditions and values of the domain. Talented students demonstrate their creativity independently of the teaching-learning situation	Specific students **Dimension 2:** Creativity is discerned as the compositions and performances of innately gifted students
3. Knowledge focused experience **a.**	Creativity is an approach to teaching which makes instruction effective **Dimension 1:** Creativity is defined as a way of teaching which can help teachers achieve instructional objectives	Knowledge is transmitted using imaginative and innovative instructional approaches **Dimension 3:** Teachers use their expertise to devise imaginative and innovative ways to transmit musical knowledge. **Dimension 4:** Students are expected to acquire and understand musical knowledge	Specific teachers **Dimension 2:** Creativity is discerned as a way of teaching adopted by some teachers which is different from traditional approaches

Table 4.6 (continued)

Category	Referential aspect	Internal horizon	External horizon
3. Knowledge focused experience			
b.	Creativity is the ability to demonstrate a personal style in a musical composition or performance **Dimension 1:** Creativity is defined as a the application of knowledge to express a personal style	Knowledge is applied to enable a personal style **Dimension 3:** Teachers transmit structured musical knowledge **Dimension 4:** Students are expected to acquire and understand musical knowledge. Once sufficient knowledge has been acquired, students find their personal voice which can be communicated as part of a developing sense of their own creativity	Specific students with acquired knowledge **Dimension 2:** Creativity is discerned as the final stage for students who have mastered musical knowledge and skills
4. A dialogic focused experience			
a.	Creativity is a way of teaching which makes learning meaningful for students **Dimension 1:** Creativity is defined as a way of teaching which meets students' needs	Learning is made meaningful using imaginative and innovative instructional approaches **Dimension 3:** Teachers act as facilitators and co-participants in making music learning more meaningful for students. **Dimension 4:** Students are allowed to think independently and be more self-directed in their learning	New way of teaching **Dimension 2:** Creativity is discerned as a new approach to teaching
b.	Creativity is a way of learning **Dimension 1:** Creativity is defined as a way of learning which encourages student agency and autonomy	New things and ideas are generated and expressed **Dimension 3:** Teachers act as facilitators and co-participants in making music learning more meaningful for students. **Dimension 4:** Students are allowed to think independently and be more self-directed in their learning	New way of learning **Dimension 2:** Creativity is discerned as a new way of learning

As can be seen from Table 4.6, different dimensions are related to the different components of the analytical framework. Therefore, the *nature of the domain* provides the context from which creativity is delimited. *Defining creativity* is embedded within the referential aspect (the global meaning of creativity), and the *role of the teacher* and the *role of the learner* become integral to the way creativity is enacted within the classroom and thus part of the internal horizon. These then are the essential dimensions which will shape the outcome space.

From the above-presented table (Table 4.6), the inclusion of the four dimensions provides further insight into the structure of each category and the relationship between categories. However, one of the essential features of phenomenographic research is that the data should be presented as parsimoniously as possible, showing only those aspects which are critical to understanding the different ways a phenomenon has been experienced. To achieve this, a further abstraction of the data is required. In the following table (Table 4.7) the referential aspects, internal and external horizons have been integrated with the four dimensions. Although the focus is now on the dimensions the referential and structural aspects are still present within the figure, albeit in the background. This enables us not only to understand better the relationships between dimensions, but to step back further and view the phenomenon from a more distant perspective (see Table 4.7 overleaf).

Table 4.7 Relationship between categories (focus on dimensions)

<table>
<tr><td colspan="2">Orientation to creativity
Outward ⟷ Inward
Product focused definitions — Process focused definitions</td></tr>
<tr><td>Curriculum focused experience
o Musical adaptation or arrangement that is different from the original model
Talent focused experience
o Exceptional musical composition or performance that demonstrates a student's innate talent
Knowledge focused experience
o Lesson that uses imaginative or innovative techniques to make teaching effective
o Musical composition or performance that demonstrates a personal style through the application of musical knowledge and skills</td><td>Dialogic focused experience
o Teaching that uses imaginative or innovative techniques to make learning meaningful
o Learning in which new ideas and things are generated and expressed</td></tr>
<tr><td colspan="2">The nature of the domain
Content oriented ⟷ Meaning oriented</td></tr>
<tr><td>Curriculum focused experience
Content of music curriculum
Talent focused experience
o Western art music - its works, traditions and values
Knowledge focused experience
o Structured musical knowledge – its acquisition and application</td><td>Dialogic focused experience
o Locally defined and co created musical knowledge – eclectic, accessible, meaningful</td></tr>
<tr><td colspan="2">Teacher/Learner Roles
Teacher-centred/Fixed ⟷ Learner centred/Flexible</td></tr>
<tr><td>Curriculum focused experience
o Deliver/receive curriculum content
Talent focused experience
o Impart/assimilate traditions and values of Western classical music
Knowledge focused experience
o Transmit/master musical knowledge and skills</td><td>Dialogic focused experience
o Facilitate/self-determine learning</td></tr>
</table>

As can be seen from Table 4.7, when aspects from the original framework recede to the background, new insights are provided. Now it is possible to see the change in orientations, values, and perspectives that flow along the axes of the various dimensions. Immediately, Table 4.7 shows the division between product and process conceptions of creativity, with those categories that focus on creative products lying to the left of the table, while those that focus on creative processes lying to the right.

The outward – inward orientations in defining creativity become apparent and are supported by brief descriptions illustrating the form creativity takes within each category. The nature of the domain is depicted in terms of content or meaning orientation, moving from the static, externally defined curriculum knowledge found in category 1 to the dynamic and locally defined nature of knowledge, constructed through collaboration that is evident in category 4. Finally, the role of the teacher and the role of the learner have been integrated to form a single dimension that is intended to show the balance of interactions between the two parties. Roles move from teacher-centred to learner centred, from fixed to flexible, either facilitating or constraining efforts to introduce creativity into the classroom.

The constitution of the outcome space can now be completed. In its final abstraction and instantiation only the essential features remain. Descriptive text is removed to leave a framework that comprises four components: the delineation of the product-process focused definitions, the related outward-inward orientation to creativity, the nature of the domain, and the role of the teacher/learner. Mapped onto this framework are the categories of description (see Fig. 4.7 overleaf).

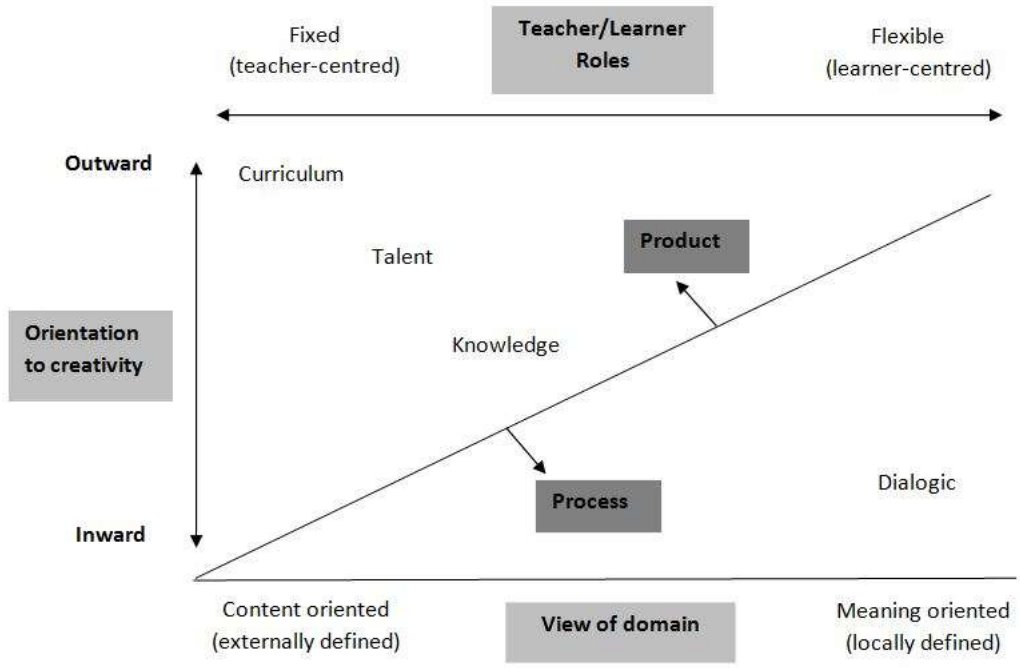

Figure 4.7 A framework for understanding the qualitatively different ways Taiwanese music teachers experience creativity in the classroom (adapted from C.-C. Tsai, 2004)

As can be seen in Figure 4.7, at the top left corner is category 1. This is an experience of creativity that is at the most external, distant reaches of its conceptualization found in this study. Creativity is barely thematised. At the other extreme lies category 4. In this experience creativity is local, consonant with the view of the domain, is learner-centred, and inwardly oriented. In this conceptualization the process of creativity and the interaction between teacher and learner is at its most inclusive, collaborative and personal. While category 1 and 4 were relatively simple to map, the two intermediate categories 2-3 were more challenging to plot, in particular how they related to the teacher/learner roles. Although the teacher/learner roles appeared to be fixed and hierarchical in nature, they were also differentiated. For example, in category 2, talented students were allowed considerable leeway to pursue their own creative activities in contrast to their peers, while in category 3 students with sufficient expertise were given comparable freedom. Although similar in many ways, the teachers in category 3 were more likely to allow their students to engage actively and flexibly in learning activities than teachers in category 2, particularly when teachers were teaching creatively (category 3a). Furthermore, the more integrated nature of creativity in

the classroom of teachers in category 3 provided a more flexible instructional environment for their students to participate within. Thus category 3, although teacher-centred, is placed further to the right on the outcome space than category 2 in order to illustrate a greater flexibility in the relationship between teachers and learners.

Explanation is also required concerning the placement of categories 2-3 on the *orientation to creativity* axis. Here category 2 lies above category 3, suggesting a more outward orientation. This is primarily because teachers in category 2 viewed creativity as an individual trait that was detached from the instructional environment and independent from influence of the teacher. Teachers in category 3 were more inwardly oriented, believing that creativity could be achieved within the classroom not only by their students but by themselves in their own teaching practice. This shows a shift in focus from the external factors that influence creativity which teachers believe lie beyond their control, to the aspects of music learning which can be controlled and contribute to the development of creativity. Finally, turning to the nature of the domain, category 3, despite being predominantly content oriented, is placed further to the right than category 2. This can be explained by the predisposition of teachers in this category to recognize the necessity of making content more meaningful for their students. In this conceptualization of music pragmatic aspects came to the fore, students were encouraged to actively participate, and teachers frequently modified the curriculum by introducing material that related to their students' lives. In contrast, the nature of the domain in category 2 was more oriented toward the canon of Western classical music, a conceptualization of music where compositions were held at a distance as aesthetic objects for students to contemplate.

5. Discussion

5.1. Introduction

This chapter discusses the findings that were reported in chapter 4. The findings are examined in relation to existing research and are assessed in terms of their implications. However, before commencing, a brief summary of the findings is provided.

In the previous chapter, findings showed that creativity was experienced in four qualitatively different ways, each having a different point of focus and categorized as follows: *curriculum, talent, knowledge, and dialogic*. The *knowledge* and *dialogic* focused categories were further subdivided to show that while the focus of the experience remained the same, teachers would at times describe not only the creativity of their students, but their own pedagogical creativity (Odena, et al., 2005). Four common dimensions were identified indicating a structural relationship between categories and sub-categories. Dimensions included *defining creativity, the nature of the domain, the role of the teacher,* and *the role of the learner*. In subsequent analysis, dimensions were refined to produce a set of interrelated orientations that further elucidated how creativity was experienced and understood. Firstly, an outward or inward orientation to creativity showed how teachers adopted different perspectives and focused either on product or process definitions of the phenomenon. Secondly, a content-oriented or meaning-oriented view of the domain indicated how teachers perceived musical knowledge to be externally derived or locally created. Thirdly, the role of teachers and learners were delineated at one end of a continuum in which roles were fixed and teacher-centred, while at the other extreme roles were flexible and teachers were learner-centred.

The remainder of the chapter is structured as follows: It begins by exploring the factors that shaped the participating teachers' experience and understanding of creativity as component parts of the structural dimensions, namely the nature of music as a school subject, and classroom roles and interactions. These are discussed in relation to the literature. Following this, the discussion moves from the factors that shaped the experience of creativity to an exploration of the overarching themes that address the meaning of creativity as it appeared to

teachers; namely, how teachers experienced and understood creativity in terms of products and processes, and subsequently their outward or inward orientations toward the phenomenon described as 'the inside and outside of creativity'. Thereafter, the wider implications of the research are discussed in relation to the individual categories of description, and to similar studies that have sought to categorize teachers' views of creativity. The chapter concludes with a short coda.

5.2. Factors that shape Taiwanese music teachers' experiences and understanding of creativity in the classroom

5.2.1. The nature of music as a school subject

Findings showed that how teachers defined creativity was related to how they perceived the nature of music as a school subject. Teachers whose understanding of creativity was product-focused were those who saw music education in terms of content, while those who understood creativity from a process-focused perspective tended to have a more meaning-oriented view of music education. Teacher knowledge and epistemological assumptions about domains and content are said to influence how subject matter is represented in the classroom (Elbaz, 1981; Prawat, 1992), and it is possible that teachers' understandings of creativity become integrated into their epistemological belief systems. As Diakidoy and Kanari assert, 'How one conceptualises creativity in the domain must relate in part to how one conceptualises the nature and processes of the domain' (1999, p. 237). For example, some teachers may be oriented toward the memorisation and recall of facts, while for other teachers the experience of creativity is an essential and integral part of learning about music from an inside perspective (Berkley, 2001). Content-oriented teachers interpret creativity in relation to the formal elements or discourse of music education. Here, the content of music classes is predominantly closed, allowing for the most part only a technical-rational account of creativity (Dogani, 2004). In contrast, teachers who are meaning-oriented allowed children to engage in both music education and creativity in ways that were personally significant, and in which children themselves rather than their teachers have become 'musical gatekeepers' of their learning and creativity (Burnard & Younker, 2002). In this view, music education is less about the

transmission of extrinsically derived knowledge and its technical components, than about locally defined and co-created knowledge which is accessible to all and intrinsically meaningful (Reid, 1997).

One of the findings from this study is that there seem to be several distinct interpretations and accounts of the domain of school music. In Csikszentmihalyi's (1988b) systems model of creativity, domains are generally characterized as large, organized bodies of knowledge, in which smaller domains are usually nested; for example experimental social psychology as a subset of social psychology (Csikszentmihalyi, 1994). The notion of nested domains and subsystems is something that resonates with the current research project in that it provides insight into the variety of perspectives of school music held by participants. By taking this stance school music can be conceived not as a single domain, but possibly as many micro domains (Baer & Kaufman, 2005), each one comprising its own set of criteria and conditions for the realization of creativity. Studies that have investigated in-service and pre-service teachers' conceptions and beliefs about the domain of music are useful to explicate this thesis (Austin & Reinhardt, 1999; Bresler, 1995/1996, 1998; Ho, 2003). School music has been conceptualized as a separate genre, shaped and defined by contextual factors, including cultural and societal values, institutional circumstances, and teachers' personal commitments (Bresler, 1998). At a personal level, teachers hold diverse philosophical beliefs for the inclusion of music as part of the school curriculum. These might include aesthetic or utilitarian rationales (Austin & Reinhardt, 1999), knowledge and skills orientations (Bresler, 1995/1996), or even as a medium for promoting moral education (Ho, 2003).

Inevitably, personal values and commitments become modified by the necessities of the broader context, be they institutional or societal. The pressures of an externally imposed curriculum and statutory exams as revealed by some of the participating music teachers in this research project concur with findings from similar studies (Kampylis, et al., 2009; Spendlove & Wyse, 2008). For example research conducted by Craft et al. (2007) shows how the demands of the national curriculum in terms of content and assessment changed the nature of both learning and creativity. In addition there were significant changes in how musical composition was conceptualized and approached by teachers from one Key Stage

level to another, shifting from collaborative exploration to increasingly externally defined and individualized learning activities. Although in the present study there was some relationship between the grade-level being taught and how music education was conceptualized and presented by teachers, other factors seemed to be more pertinent. For example, at its most external conceptualization, music education (and creativity) was being defined by the wider community of educational policy makers. Officially sanctioned textbooks were used exclusively by music teachers as the sole source of content and knowledge for classes.

In light of the above, it might be fruitful to view each understanding of creativity found in this study as being located within and focused on the domain of music either as it appears to the wider community beyond the classroom, or to smaller communities of practitioners found within the classroom (Barrett, 2005). By taking this approach, the domain of music education can be seen not simply as a fixed, monolithic and externally defined body of knowledge, but also as something that is malleable and can be shaped according to local circumstances, values and ideals.

5.2.2. Classroom roles and interactions

Inevitably the way teachers conceive of the domain shapes the instructional environment, and ultimately how creativity can be accommodated in the classroom (Park, et al., 2006). In the instructional environment, interactions between teacher and learner result in the assumption of roles adopted by both parties. In this study, roles varied from fixed to flexible, from teacher-centred to learner-centred. Sawyer's (2004) use of performance and improvisation as metaphors and lenses through which to understand and view these roles and interactions is pertinent in this case. At one extreme, teachers can be compared to actors on a stage, solo performers reliant on a script, and playing for a passive audience of observers. At the other the end of the spectrum, teachers are perceived as improvisers, in which they interact with their students in collaborative, unscripted ways, but within the frameworks and structures of the discipline. As Sawyer (2004) notes, scripted teaching can accommodate a wide range of performances in terms of quality and effectiveness, but fundamentally it represents a monologue wherein the focus is on the teacher. Conversely, teaching that is based on structured improvisation

involves a shared discourse, and is dialogic in nature (Sawyer, 2004). Returning to the findings from the present study, one can perceive similarities in the performance metaphor and the roles adopted by teachers and learners in categories 1-3, and in the structured improvisation metaphor and its resonance with category 4. The aspects of monologue and dialogue are also present in the current research and are worthy of further discussion.

Mikhail Bakhtin's conceptualization of *authoritative discourse* in contrast to *internally persuasive discourse* sheds further light on the nature of roles and interactions described by participating teachers. In his essay *Discourse in the Novel* (1981), Bakhtin portrays two opposing views of language, one which is authoritarian and privileged and the other which is personal and shared. The authoritative word is imposed from the outside and from a distance. It is connected with the past and is hierarchical and monologic in nature. In the present study, the discourse of authority pervades the classroom of teachers in categories 1-3. The focus is on teachers not learners. Externally mandated curriculum is delivered by teachers, received by students. The traditions and values of Western classical music are imparted and assimilated. Knowledge is transmitted and mastered. But it is not just the teachers' voice of authority that is heard in the classroom, but also the discourse of authority that pervades the genres and texts of music education that teachers themselves adhere to. As Bakhtin notes, the authoritative discourse of texts exerts great power. Pre-packaged knowledge of the curriculum devised and mandated by educational authorities demands acceptance and compliance from teachers as well as learners. The hierarchical nature of the Western musical canon is similarly demanding (N. Cook, 2000), as is the conception of formal musical knowledge and conventions that some teachers are committed to follow and transmit.

In contrast to the distanced, hierarchic and authoritative voice, internally persuasive discourse is flexible and invites individuals to respond (Wells, 2007). Internally persuasive discourse is locally derived, personally meaningful, interactive in nature, creative and generative. As Bakhtin remarks:

> The internally persuasive word is half-ours and half-someone else's. Its creativity and productiveness consist precisely in the fact that such a word awakens new and independent

> words, that it organizes masses of our words from within, and does not remain in an isolated and static condition. (1981, p. 345)

The nature of teacher and learner roles in category 4 reflects the dialogic nature of the internally persuasive voice. Fixed roles were replaced by flexible ones in which teachers participated in dialogical interactions with their students. The focus of the classroom interactions has shifted from teachers to learners, from the metaphorical solo performances to the structured and collaborative improvisations that were previously discussed. No longer is the teacher's role solely oriented to the dissemination of knowledge emanating from external world, but now is intertwined with the contemporaneity of knowledge born within the classroom. Learners now have active roles in building shared understandings of the world in guided participation and collaboration with their teachers (Rogoff, 1990).

5.3. The experience of creativity in the Taiwanese music classroom

5.3.1. Products and processes

Findings showed that there were different levels of fit between the way creativity was defined and how music education was approached and implemented. To use a musical metaphor, creativity was sometimes consonant, sometimes dissonant and, at times, both in terms of how the concept melded with teachers' epistemological beliefs and views about classroom participation. When dissonant, the notion of creativity clashed with teachers' beliefs about what constituted good teaching and learning. At its most consonant, creativity reflected the educational goals and values of the participants. For the large majority of teachers, their goal was oriented toward achieving predetermined instructional objectives (Huang & Lee, 2015). High value was attached to the mastery of knowledge and skills, which was evaluated in terms of the quality of students' performances, test results, and to a lesser extent musical compositions. These were all tangible products of learning, in which convergent thinking was considered the norm. It is perhaps therefore not surprising that a majority of teachers in the present study considered creativity from a product-focused perspective. In this understanding, creativity was approached with the intent of making it visible to an audience as opposed to

prioritizing engagement with the creative experience (Kratus, 1991). Teachers evaluated their students' creative products normatively, using given cultural frames or forms to guide them (Hargreaves, 1999). Finally, creativity was perceived to be largely an individual activity, in which the musical performance or presentation of a composition was the mediating point of interaction (Sawyer, 1995). In the product-focused orientation to creativity, interaction is delayed; creative products are frozen at a given point in time for inspection and evaluation. The processes that precede this point in time seem to have little bearing on the teachers' judgements of creativity.

In contrast, teachers who viewed creativity from a process-focused perspective, the mediating point of interaction was the ephemeral signs of creativity that do not leave a lasting product (Sawyer, 1995). For example, ephemeral signs might be found in the creative planning process of a group composition, as students respond collectively to the situation as it unfolds (Baker-Sennett, Matusov, & Rogoff, 1992). In this instance, interaction is immediate rather than delayed, the process and the product are inextricably bound. Creativity is not tethered in space or time as it is in the product-focused perspective, but flows along an ever-changing continuum of social interactions within the classroom. The cultural frames and forms which are so important for the recognition of product-focussed creativity have receded to the background of the teachers' thinking. The immediacy of creativity found in process-focused perspectives bears similarity to the interactions found in children's playground singing games, or in musical improvisation. For example, in both the process-focused perspective of creativity and in children's singing games an emphasis is on continuous innovation and collaborative participation by all the members of the class (Marsh, 1995), and where the boundaries between learners and teachers, performers and listeners become blurred (Addo, 1997; Harwood, 1998). Similarly, the conceptualization of improvisation as 'an enactment of everyday living in musical terms ... focusing on the moment-to-moment creation of music' (Kanellopoulos, 2011, p. 121) has many resonances with the process-focused perspective of musical creativity found in this study. The connection between music and everyday living made in category 4 allowed teachers to approach creativity in a manner that freed them and their students from the constraints of the formal conventions of music by paying more

attention to the extemporaneity of creativity than trying to produce aesthetically pleasing products (Hickey, 2009). Here, 'being creative gives meaning to action' (Custodero, 2012, p. 373), and by making the connection between creativity and action, enables teachers to view creativity from the inside, from the perspective of students and the local context, in which learning and creativity have become an integrated whole.

5.3.2. The inside and outside of creativity

As previously stated, the goal of phenomenography is to provide a metaphorical map of a territory which represents people's ways of understanding a phenomenon. Having moved from the component parts of the map of creativity, we can now survey the phenomenon as a whole, and in doing so see that it comprises both internal and external features. In the former, creativity can be viewed from an inwardly oriented perspective. This is the world of the implicit, and ephemeral. Creativity is understood not so much as a thing, but as a way of being. It is local and close in proximity to those involved. In the latter, the idea of creativity is defined by its orientation to the external environment. It is tangible, explicit, and is framed by aspects that might be distant in proximity.

The notion of the creative source originating from the inside or outside has been discussed by Chappell (2007), and resonates with the current findings. In her study of specialist dance teachers' approaches to and conceptions of creativity, Chappell found that teachers alternated between prioritizing an *outside-in*, craft and compositional knowledge source for creativity, or an *inside-out* source that favoured the personal and collective voice of students. Teachers, who favoured an *inside-out* approach, seemed to be more amenable to unknown outcomes, while those prioritizing an *outside-in* approach favoured pre-determined outcomes. However, Chappell found that teachers displayed degrees of flexibility in balancing the use of both approaches, something that was not always evident in teachers in the current study. Although music teachers who were inwardly oriented demonstrated flexibility similar to that described by Chappell, those whose focus was predominantly outward-oriented seemed to lack an awareness of the internal aspects of creativity. This suggests that creativity holds certain spatial

characteristics that provide teachers not only with a set of coordinates and a guide for discerning its location, but has the capability of preventing some teachers from seeing the inside of the phenomenon.

The concept of creativity's spatial properties is not new. Almost three decades ago Csikszentmihalyi (1988b) advised that we should ask not *what*, but *where* creativity is. Indeed, Csikszentmihalyi's systems model of creativity resembles the points on a map with its lines and intersections between domains, fields, and individuals. Elsewhere, Boden (1994) talks of metaphorical conceptual spaces, the organizing principles of domains of thinking that can be explored and creatively transformed at an historical macro level, or merely tweaked at a personal micro level. In this conceptualization, Boden offers us the opportunity to view the broad vistas of creativity within the expanded historical context of the domain, or at a more personally meaningful and local level in which the novelty of creativity is unique to the individual involved. In relation to the present study, it can be argued that teachers who are aware of only the external aspects of creativity are those who are committed to an historical, authoritative view of the domain and its concomitant values and hierarchies. In contrast, for teachers who have a local view of creativity, the notion of dialogic space is more pertinent.

Recently, some authors have elucidated on this concept (Chappell & Craft, 2011; Wegerif, 2011). In contrast to Boden's conceptual spaces, dialogic space is not completely specified, but 'is more of a dynamic continuous emergence of meaning than a static space' (Wegerif, 2011, p. 180). Moving away from the view that creativity is defined from a distance, Chappell and Craft (2011) propose that creativity in the classroom can be understood as a lived space, in which meaning is jointly constructed, and its creativity is characterized by openness, participation, and dialogue. For music teachers who held this view, although creativity was considered to be personally meaningful for the individual involved, it was simultaneously situated spatially within the social context of the classroom.

Finally, to answer the question of *where* creativity is, there is no simple answer. Although creativity can be conceived of spatially, to say that it existed either on the outside or inside provokes a false dichotomy. As mentioned previously, teachers experienced an orientation to creativity that was either outward or inward. At its

most distant creativity was barely thematised by teachers, a foreign place that was rarely visited. At its most local, creativity was an integral part of the instructional environment. However, along the axis of these two extremes there exist more fluid, nuanced points of location, where perceptions of creativity move increasingly towards the inside perspective as musical knowledge and skill increases. Here, Woods' (1990) four characteristics of creativity (innovation, ownership, control and relevance) may provide insight for the teachers' varying orientations. These characteristics seem to have the most resonance with teachers in category 4 and their inward orientation to creativity. Conversely, if any one of those characteristics is neglected or remains peripheral, it seems likely that creativity will be viewed as more distant and certainly less applicable to the instructional environment. For example as will be discussed shortly, mastery of musical knowledge and skills is perceived by teachers in category 3 as an enabling factor, increasingly allowing for innovation through control of the medium. Ownership of knowledge and relevance comes from enculturation into the domain and the development of a musical identity. Of course, in this conception of musical learning only specific students are perceived to have the capacity to demonstrate creativity. Time and the acquisition of requisite knowledge and skills are the key features students need before they are considered capable of performing or composing with a personal style, and thus creatively. For most students, Woods' four characteristics of creativity are put on hold and remain peripheral until such a time they are considered to have mastered the principles and goals of the domain (Li & Gardner, 1993). Yet, there is a flexibility in the teachers' pedagogical stance that allows for a more integrated view of creativity and music education should the conditions be right. In this sense the location of creativity moves increasingly toward the inside perspective.

5.4. Implications of the findings

5.4.1. Curriculum focused experience

In the very limited conceptions expressed by teachers in category 1 much of what was done 'creatively' was in accordance with the seemingly algorithmic instructions laid out in music textbooks, and in contradiction to heuristic approaches that are normally associated with creative tasks (Amabile, 1983). The

idea that creativity could be undertaken in such a scripted manner was one of the more puzzling findings emerging from this study. It has been proposed that externally mandated creativity can be potentially self-defeating, doing nothing to alleviate potential barriers to creativity that teachers might experience, and perhaps even compounding those barriers (Beghetto, 2010). For example, creativity might be regarded as a tag-on that is at odds with the constraints of the curriculum and teachers' desire for predetermined learning outcomes (Beghetto, 2007). Alternatively, as was evident in Aljughaiman and Mowrer-Reynolds' study (2005), teachers might feel overwhelmed by pressure to cover the content of the curriculum than pay attention to creativity. However, if one looks beyond the creativity literature, and takes a more historical and contextual perspective, further insights can be gained as to why participant teachers might have taken this approach. Until relatively recently, curricular materials in Taiwan were derived from a single source, the National Institute for Compilation and Translation (NICT), an agency under the control of the Ministry of Education (MOE) and established by the post-war Kuomintang government to promote Chinese and nationalistic values (C.-t. Tsai, 2002). The NICT was responsible for compiling and editing textbooks in accordance with the standard curriculum goals, and once they had been approved by the MOE, they were sent to schools for strict implementation and dissemination by teachers. As Tsai (2002) notes:

> Teachers were prohibited from having their own thinking on teaching. They were neither encouraged to interpret the meaning of textbooks, nor were they allowed to be critical of them. The uniform textbook as a form of teacher-proof material was a powerful device to obtain a high degree of teachers' fidelity to the nationalistic curriculum. (p. 241)

Even though the grip of the NICT on curricular materials has been loosened during the process of education reform in Taiwan, its influence on teacher practice clearly remains. In the new educational environment, teachers are expected to change from being 'instructional technicians' to 'curriculum designers' (Fwu & Wang, 2002), yet despite this goal teachers still persist in their reliance on textbooks (L. Lai, 2007). This seems to be in contradiction to commonly held views which conflate creativity with autonomy and agency.

In the UK, creativity education is pitted against the performativity agenda, a situation in which teachers struggle to accommodate the opposing aspects of

freedom and control (Craft & Jeffrey, 2008). For creativity education to succeed, it has been suggested that a higher trust should be placed in teacher professionalism through the support of pedagogical autonomy and professional agency (Burnard & White, 2008). However in the present study, music teachers in this category seemed content to forego these professional freedoms in order to maintain traditional instructional practices. An insight into this seemingly contradictory situation might be found in the following illustrations. Firstly, the introduction of creative education in Taiwan has been accomplished in a top-down mode, yet has not taken into account the retention of traditional aspects of Taiwan's education system, including the prevailing exam culture (P. Chen, 2008). Secondly, what has been achieved is a hybrid form of creativity that at once purports to promote universal values and ideals, but at the same time is bound by the practices of the cultural context (Craft, 2003). Here then, we find an understanding of creativity that incorporates both Western and Eastern thinking. To shed light on this apparent contradiction it might be useful to consider one of Gardner's (1989) five assumptions of Chinese society, namely the traditional belief in control and authority. Gardner proposes that Chinese societies hold a dual orientation to control and authority, simultaneously looking toward those who hold authority and backwards to traditional practices. It seems in this instance that teachers, while deferring to the authority of the curriculum, might still maintain their backward glance to their traditional heritage and pedagogical practices.

5.4.2. Talent focused experience

Teachers in category 2 demonstrated a more conventional understanding of creativity. While their perspective was still outward-oriented, the source of creativity was now to be found within the domain of music rather than in curricular materials and government policy mandates. Here the understanding of creativity is embedded in the rhetoric of the creative genius (Banaji, et al., 2010) and the belief in eminent or 'Big C' creativity (Csikszentmihalyi, 1988b; Gardner, 1993a). Creativity, in this form was a rare, solitary achievement that occurred independently of the classroom environment. By adhering to the view of the 'singular creative genius' (Banaji, et al., 2010), teachers saw limited benefits for actively fostering creativity into the classroom. Although in recent times, this view

of creativity has become less prevalent, some teachers still cling to the talent-focused perspective (Humphreys, 2002). There is some research that has found teachers to hold similar beliefs to those expressed in the current study (Diakidoy & Kanari, 1999; Fryer & Collings, 1991). However, in these studies although creativity was considered to be a rare occurrence by a large percentage of participants, there was also an equally strong belief that it could be developed. This differs from the findings in the current study, in that teachers who expressed this view considered creativity to be independent of their intervention. If the purpose of education policy is to develop the creativity of all students, then such an assumption automatically challenges this goal and creates tensions and dilemmas for teachers. If it is believed that creativity cannot be taught there is little incentive for teachers to pursue its inclusion in education. However as a caveat, it is important to note also that at times participants conflated their students' creativity with giftedness and intelligence, suggesting that some teachers might have misconstrued the nature of creativity and creativity education (Cropley, 2012).

Integral to the talent-focused view of creativity, was the high status of musical compositions and exceptional performances that were perceived to be the legitimate embodiment of the phenomenon. Here we find the traditional understanding of creativity and its association with valued art objects and the artists who create them (R. K. Elliott, 1971). The elevated status of the Western high art model of musical works (Goehr, 1992) seems to be at odds with more inclusive trends in music education today (Burnard, 2012a). With an eye firmly on the musical product, creativity was recognized by the originality of the ideas that students generated rather than the compositional craft or the proficiency of the performer. Creativity therefore came spontaneously, and in a mysterious manner similar to that described by Aaron Copland more than five decades ago:

> The making of something out of nothing is the special province of the creative mind. The composer is a kind of magician; out of the recesses of his thoughts he produces, or finds himself in possession of, the generative idea. (Copland, 1961, p. 42)

Although musical composition and performing have been perceived by teachers to be the primary means of demonstrating musical creativity (Crow, 2008; Kokotsaki, 2011), respondents in the present study whose experience of creativity was talent-

focused did not share the same sense of inclusivity. Here, creativity was ascribed to only the most accomplished composers and performers. Once again, this begs the question of the place of creativity within music education if teachers believe it to be beyond the reach of the majority of students. While creativity is celebrated by these teachers it is not considered to be part of their task as educators to teach it, and holds little if any educational value for them (White, 1968).

5.4.3. Knowledge focused experience

In contrast to teachers who believed creativity to be rare and unteachable, there were those who considered creativity as an acquirable skill, albeit dependent on knowledge (D. J. Elliott, 1995b; Weisberg, 1999). In this view, teachers believed that through the development of musical expertise students would be able to act independently to produce work that was creative (Ericsson, 1999). Although creativity was considered to be acquirable, the emphasis by teachers on the attainment of high levels of musical accomplishment meant that teachers believed relatively few students would be able to engage creatively in the domain. This is not a unique situation, as research in China has shown teachers to believe that creativity can occur only after foundational knowledge has been accumulated (Vong, 2008; V. C. X. Wang & King, 2008). It is also interesting to note that while teachers in the current study believed in its acquirable nature, creativity was not considered to be an explicit goal of their teaching. Instead, it was seen as the outcome of their students' growing musical independence, or a by product of learning (Kokotsaki, 2011), and not as something that needed their direct intervention. In this sense, it concurs with findings from a previous study in which teachers supported the notion of creative education, but did not believe it was their responsibility to help students develop their own creativity (Aljughaiman & Mowrer-Reynolds, 2005).

On the surface, the educational value of creativity seems to be questionable in this instance. However, as was mentioned previously for category 1, it is useful to refer to Gardner's (1989) five assumptions about Chinese society that were previously mentioned. Of these, two are significant in offering a perspective of the knowledge-focused experience of creativity. Firstly, the importance attached to the

shaping and moulding of children from birth onwards and secondly the belief that basic skills precede creativity. An emphasis on learning through shaping and moulding, leaves little room for children to deviate from highly regulated classroom norms and practices. In Chinese classrooms, educators commonly employ expository styles of teaching (V. M. Y. Cheng, 2004; F. Y.-F. Ng & Morris, 1998). In contrast, many creative pedagogical practices have their roots in Western views, and are often at odds with Chinese educators' preferred methods of teaching (R. H. P. Cheung, 2016; Chien & Hui, 2010). Secondly, in the present research study, the importance attached to the mastery of basic musical skills was exemplified in the statement provided by one of the participant teachers:

> *The first part is to have fluency in the technique of their instruments; the second part is to emulate the style of the music […]. Once the first two parts have been achieved, the third part is how they go about to present their own style and develop their creativity.* ***14****(3)*

Previous research from Japan and China highlighting the perceived necessity of mastery of form and rules as the precursor to creativity challenges Western notions and assumptions (Tobin, et al., 2011). Fundamental to the mastery view of learning is the important role that imitation plays. In contradiction to Western values, imitation is not seen in a negative light, but as a road to self-cultivation (Matsunobu, 2011), through which creativity represents the ability to 'make a modest alteration to existing knowledge or practices than start a radical change or reconceptualization' (Rudowicz, 2004, p. 62). Viewed from this perspective, one has to ponder what role creativity plays in the Taiwanese music classroom. If the traditional East Asian concept is accepted, then creativity remains implicit within the individual as a process of self-cultivation as form and mastery become embodied (Matsunobu, 2011). It remains invisible to all except the person involved. Conversely, if the concept of creativity is associated with mastery of the domain made possible through a discrete intellectual competence or intelligence (Gardner, 1993b), and takes a decade or more to achieve (Gardner, 1999), then it is highly unlikely that all but the most diligent students will have any possibility of demonstrating their creative potential.

5.4.4. Dialogic focused experience

Turning to category 4, here there was a less frequently expressed belief that focused on the ubiquity and inclusivity of creativity (Banaji, et al., 2010). In this belief, creativity was considered more as a general trait rather than a domain specific skill (Craft, 2001). This represents a move away from the traditional association of creativity with the arts to the more recent version of the concept in which creativity is perceived as the ability to generate novel ideas and solve problems (R. K. Elliott, 1971). The move from the aesthetic world of art products to the practical reality of getting new ideas and problem-solving might have its drawbacks in music education. For example as Plummeridge (1980) notes, in this view creativity might not necessarily be particularly musical or significant once the focus has shifted from the artistic achievement embodied in the musical product to the processes of problem solving that might utilize non-musical skills. Yet by focusing on the processes of creativity, teachers in this category had brought the phenomenon to the centre of the classroom rather than leaving at the fringes. Creativity was seen as a way of learning with an emphasis on thinking as opposed to creative products found in previous conceptualizations (Spendlove & Wyse, 2008). There was a belief in children's self-actualization (Maslow, 1968) and the freedom of students to have control and ownership of their learning situation (Jeffrey & Woods, 2009). Furthermore, creativity was assumed to be a collaborative process rather than the solitary, individualistic endeavour that characterized many of the previously mentioned beliefs. The move away from the singular view of creativity to collaborative forms of creativity has been discussed at length by Burnard (2012a). Accordingly, collaborative creativity requires teachers to move from the narrow curricula of the past to new forms of learning that 'champion contemporary practice', and in which musical creativities are built on collaborative partnerships between teachers, students and even artists (Burnard, 2012a). For example, Burnard and Swann's (2010) study of collaborative creativity in artist-led composer workshops bears similarities to the Miró-inspired musical composition project described earlier in the findings. Both projects feature mutual learning communities in which relationships were built around shared experiences between students and teachers alike. In both projects, teachers acted as facilitators and guides in learning activities that were left deliberately open-ended and encouraged active participation. This view of creativity is long way from

previous experiences and understandings. It requires both teachers and students to change their practices, to move away from expository styles of teaching and passive ways of learning to more interactive and flexible approaches. This was not always easy for either party, but ultimately creativity and learning became overlapping goals rather than two separate paths (Beghetto & Kaufman, 2009).

5.5. Comparison with similar studies

Findings from this study can be related to previous phenomenographic research and other studies that have sought to categorize and classify teachers' conceptions of creativity. There exist several similarities and differences which will be discussed below. Firstly, the product – process delineation is prevalent in other studies. Kleiman's (2008) phenomenographic investigation of university lecturers' conceptions of creativity identifies distinct product and process focused conceptions amongst the five categories that were constituted. In other research, the product or process dimension is implicit within views of creativity pertaining to student learning similar to those found in the present study. For example, Newton and Newton (2009) describe a variety of activities which children undertake in science in which the focus could be either on the creative process, product, or both. Similar findings have been found in music education, where the product/process duality is identified as inherent in composing (Kokotsaki, 2011).

The outward-inward orientation to creativity described in this study is similarly present in other research. Bryant (2014) classifies Australian teachers' conceptions of creativity according to their internal or external focus, in which rules, values and rewards are either internally or externally derived. Similarly, in dance education, Chappell (2007) describes teachers prioritising either knowledge and skill as an external source of creativity, or teacher and student initiated activities that form the basis of an internally derived source. Both of the aforementioned studies and the present one correspond to the initial stage of Amabile's (1983) componential model of creativity wherein the source of the task motivation can either be internally or externally derived. Although the source of the task is said to negatively affect intrinsic motivation and levels of creativity, this is not a simple cause-and-effect dichotomy (Amabile, 1988). Externally focused

tasks when coupled with explicit instructions on how to work creatively can result in work that is perceived to be creative (Amabile, 1979). For example, as Chappell's (2007) study demonstrates, teachers who prioritised an outside-in approach adopted tightly controlled task structures and instructional scaffolding within which students experienced 'bursts of creativity' as responsibility was gradually ceded to them.

Turning to the specific categories that were reported in the present study, for category 1, (curriculum-focused experience), it is difficult to find parallels in research into music teachers' views of creativity. Compared to previous studies, one of the notable differences is the apparent formulaic approach to creativity displayed by teachers who experienced it simply as an aspect of the curriculum. As has been discussed earlier in this chapter, there exist certain historical and cultural reasons why teachers might view creativity in this way. Although studies of music teachers provide little demonstrable equivalence, interestingly it is research investigating teachers' conceptions of creativity in the area of science and mathematics that has reported comparable findings. In the study by Newton and Newton's (2009), the conception that scientific creativity involved children following a teacher's detailed instructions to make or do things in science resonates with the Taiwanese music teachers' accounts of how textbook topics and instructions formed the basis of the experience of musical creativity in the classroom context. Similarly, an absolutist view of mathematical knowledge held by some pre-service primary teachers, and the accompanying belief that the mathematics offered little room if any for creativity (Bolden, et al., 2010) parallels the discourse of teachers in category 1.

The fundamental characteristics of categories 2-4 can be confirmed by existing research. The attribution of creativity due to innate personal traits found in category 2 was evident in Kokotsaki's (2012) study of pre-service primary school teachers. Here, participants with more limited conceptions believed that creativity was dependent on ability. In Bryant's (2014) study of Australian teachers, this conception of creativity, identified as 'exceptionality', was perceived as rare, was viewed in a positive light, and seems to correspond with the Taiwanese music teachers' descriptions. The knowledge-focused experience of category 3 bears some resemblance to aspects of the study by Newton and Newton (2009), in

which some pre-service teachers understood creativity in science to be children's application of scientific knowledge to solve a practical problem. The fourth category of the present study, the dialogic-focused experience, finds parallels in two similar studies. For example, Bolden et al. (2010) found that some pre-service primary teachers viewed mathematics that went beyond the narrow answer-based view of the subject, to one in which mathematics was conceived in a more open-ended way, and where the process of children's calculations were considered to be at least as interesting as their solutions. In another study, creativity in elementary school English was considered by some pre-service teachers to be open and unbounded by curriculum goals, was collaborative and shared, and gave children control over their own learning and the opportunity to make their own choices (L. Newton & Beverton, 2012).

An interesting finding from the current research project is that teachers understood creativity to mean their own creativity in addition to that of their students. For example, in a study by Odena, et al. (2005) teachers described their own creativity as well as the creativity of their students. Disappointingly, the teachers' views of their own creativity were not reported in the findings of Odena and his colleagues as the focus of the participants was on their own teaching and music making. However, in another study, Bolden et al. (2010) found two main categories; creativity as creative teaching, and creativity as creative learning. In this study, both views of creativity were included in the results. The category of creative teaching was subdivided to include teaching that used resources and technology to make lessons fun, and teaching that aimed to engage students in learning through the use of everyday examples. In the first sub-category, Bolden at al. report the teachers' superficial use of resources and technology without having a deep understanding of their potential to represent concepts. In comparison to the current research, the difference lies in the emphasis on making lessons fun, as opposed to the focus on achieving an instructional objective that characterized teachers' accounts in category 3a. While there were descriptions of games and playful learning activities in the present study, these were always intended to act as a vehicle for learning. The second subcategory described by Bolden et al. (2010), the use of everyday examples to generate student interest, can be more closely associated with category 4a in the current study. Here, both share a

common aim of making learning more relevant by creating contexts that are meaningful to students.

5.6 Coda: creative teachers, creative students

With each experience and understanding of creativity there arise certain implications. The way in which creativity was conceptualized by Taiwanese music teachers was to a large degree in accordance with how they perceived the nature of the domain and the teacher and learner roles within the classroom. Teachers' definitions of creativity seemed either to support or challenge their views of music education and the roles that prevailed in the instructional environment. For example, at an individual level most participants held beliefs regarding the characteristics of creative students. Some teachers viewed creative students favourably, believing that they exhibited positive traits while uncreative students demonstrated unfavourable characteristics (Runco, et al., 1993). There were others who held opposing views, in which teachers believed creative students had the potential to be disruptive in class. As a result, these teachers were more reluctant to introduce creative tasks and activities into the instructional environment. This supports results from previous research in which teachers perceived the behaviour of creative students as unappealing (Westby & Dawson, 1995), or even socially undesirable (Chan & Chan, 1999).

In this study, the divide between viewing creative students favourably or unfavourably seems to be in accordance with the pedagogical practices of the teachers involved. In Chinese societies, pedagogical practices are traditionally based on the premise of students acquiring knowledge, delivering expected answers, and behaving with obedience and discipline (K.-M. Cheng, 2011; Chien & Hui, 2010). Such practices leave little scope for the introduction of creativity, yet there are those who believe that traditional orthodoxies can be challenged through the adoption of creative pedagogies in which the dimensions of teaching for creativity, teaching creatively, and creative learning are prioritised (R. H. P. Cheung, 2016; Lin, 2014). Although aspects of traditional teaching and learning still prevail in East Asian classrooms, an increasing number of studies point to a change in practice. There have been reports of conceptual change from traditional

to the new practices in Korea (Park, et al., 2006), and of diverse views of creative teaching practices emerging from research in Hong Kong (Huang & Lee, 2015). This study shows the variation that exists in the way that a group of Taiwanese music teachers experience and understand creativity in the classroom. Much has to do with how teachers conceive of music education and of their own teaching practice. The concluding chapter will address the practical issues surrounding these findings, and to what extent interventions are necessary or indeed desirable to improve Taiwanese music teachers' understanding of creativity and its applicability in the classroom.

6. Conclusion

This chapter begins with an overview of the study. Following this, some limitations of the study are presented. Thereafter, the implications of Taiwan's adoption of a universalized approach to creativity education are considered. In this section the four essential characteristics inherent in the modern, democratic concept of creativity – *innovation, ownership, control,* and *relevance* – are examined from the local perspective, and what this means in the context of music education. The chapter concludes with recommendations arising from study, suggestions for future research and some closing remarks.

6.1 Overview of the study

This study was motivated by a personal interest in how music educators in Taiwan have responded to government reform policies that have promoted the inclusion of creativity in the classroom. Following similar international trends toward creativity education, the introduction of the *Grade 1-9 Curriculum* (Ministry of Education [MOE], 1998) and the subsequent *White Paper on Creative Education* (MOE, 2003) has meant that all teachers have had to foster creativity in their classrooms. As part of the *Grade 1-9 Curriculum*, creativity is stated both as a curricular goal and a core competence that students are required to achieve. In the *White Paper on Creative Education*, the promotion of diverse, dynamic, and innovative learning environments with lively teaching atmospheres is one of the goals that the MOE has sought to implement (MOE, 2003).

Although creativity education in Taiwan has been imposed upon teachers in a top-down mode (V. M. Y. Cheng, 2010), no working definition of the construct has been provided by the Taiwanese government (Chiu, 2010). Furthermore, there has been little in the way of guidance as to the implementation of creativity (V. M. Y. Cheng, 2004), or the pedagogical strategies best suited for fostering creativity (Lin, 2011). Without guidance, inconsistent perceptions of creativity compel teachers to focus on different factors in the promotion of creative teaching and creative learning (Kampylis, et al., 2009). Pertinent in this regard is the fable of the blind men and the elephant:

> We touch different parts of the same beast and derive distorted pictures of the whole from what we know: “The elephant is like a snake,“ says the one who only holds its tail; “The elephant is like a wall,” says the one who touches its flanks. (Wehner, et al., 1991, p. 270)

The analogy, while made in reference to the diverse range of approaches taken in the study of creativity, can apply equally to teachers’ experiences of the phenomenon. In other words, creativity could mean one thing to a particular teacher and an entirely different thing for another.

As was described in Chapter 1, this study aimed to address a neglected research area by investigating what creativity means to Taiwanese music teachers, and how it relates to their classroom experiences and teaching practices. To achieve this, two research questions were posed:

- How do Taiwanese music teachers experience and understand creativity in the classroom?
- What factors shape Taiwanese music teachers’ experiences and understanding of creativity in the classroom?

I believed that the findings from this research would have significant potential in enabling teacher educators to be better informed regarding the nature of creativity in music education and further, lead to teachers’ personal reflection and possible change in practice.

6.2 Limitations

This study identified four main categories of description in the way music teachers experienced and understood creativity in the classroom. However, as in other phenomenographic studies, this does not preclude the possibility of other categories of description existing. Data were gathered from a sample of seventeen music teachers from central Taiwan. Nevertheless, there is always the prospect that creativity might be experienced and understood differently by music teachers from other regions, environments and contexts. For example, most of the seventeen participants taught in schools located in urban areas in which the student body is predominantly ethnic Chinese and relatively affluent. However, in the remote rural areas of Taiwan inhabited by indigenous communities the aims of

arts education are more culturally attuned to local values (Y.-T. Chen & Walsh, 2008), suggesting the possibility of a different way of understanding creativity. The limitation of time constraints and resources meant that participants could not be recruited from further afield. Another potential weakness lies in the small number of male teachers comprising the sample group. Of the seventeen participants, only three were male. Although this is representative of the gender ratio of Taiwanese music teachers, this might also be construed as a limiting factor in the research. In mitigation of this potential weakness, it can be counter-argued that the aim of phenomenography is not to identify individual differences but rather to find variation in ways of experiencing and understanding a phenomenon at a collective level across a group of individuals. Nevertheless, had more male teachers been identified and had participated in the study, it cannot be denied that a more complete depiction of creativity might have emerged from the data.

One of the most challenging aspects of the current study was conducting research multilingually. Two dilemmas came to the fore: firstly, the role of the interpreter, and secondly the complexity of dual language interviews. As previously mentioned in chapter 3, the interpreter added the dimension of triple subjectivity to the interview process in the interaction between her, the research participant, and the researcher. Language was not simply translated, but was co-produced and mediated through the interpreter's assumptions and beliefs. Although a professional translator was employed to translate interview transcripts from Chinese to English to guard against misinterpretation, this further potential weakness is something that needs to be acknowledged. Yet again, through the use of the professional translator, there became an added layer of interpretation, in which case differences in meaning between the interpreter and translator had to be compared in order to arrive at a final, mutually acceptable translation.

Secondly, while the brief for the interpreter was to translate for meaning rather than a word-for-word verbatim translation, many instances arose in which there was no conceptual equivalence between Chinese and English words. It is therefore necessary to acknowledge that some of the nuance of the Chinese language is bound to be lost in translation and might have affected subsequent analysis. Unfortunately, there is little that can be done to avoid this situation unless the research process is conducted entirely in the source language and afterwards

translated into the target language for publication. This was not considered an option in view of my limited Chinese language skills.

Finally, there is the question of whether the interview data accurately reflect the music teachers' actual experiences. There has been some discussion as to the status of interview data in phenomenographic studies, whether it in fact represents the interviewee's experience and understanding of a phenomenon (Marton, 1996), or whether it is simply a social construction, a way of accounting for the world within the context of an interview situation (Säljö, 1997). While one can never know for sure to what extent data collected in interviews are an accurate representation of the teachers' experiential reality, I believe that the interview questions were worded in such a way that encouraged teachers to reflect on their own experiences. One caveat should be taken note of in the context of the present study however: It has been reported that the Chinese concept of 'face' (*mianzi*) can have a direct effect on role relationships in interview situations with foreigners, wherein the need to preserve a positive image can override the importance of credibility or truth (Cortazzi, et al., 2011). If this is correct, there is always the possibility that some of the music teachers' upbeat descriptions of creativity might conceal a more negative experiential reality. A similar situation has been described by Martin et al. (2002) in their study of teachers' implementation of an innovative curriculum in England and China. Chinese teachers' vocal enthusiasm about the implementation changes, were not matched by a change in their core beliefs about teaching.

6.3 Implications of a universalized approach to creativity

In the introductory chapter to this study, comparisons were drawn between Western and Eastern views of creativity. From a Western perspective, creativity is viewed favourably in the context of the economy, the individual, society, and education (Jeffrey & Craft, 2001). In education, much of the discourse of creativity has been framed by the democratic values it brings to the classroom. In this account, innovation, ownership, control, and relevance are said to be the essential and interrelated characteristics of creativity (Woods, 1990). However, from an Eastern perspective there is question as to whether these values can be imposed

on a vastly different educational context in which conditions of control and authority still prevail (Craft, 2005; A. K. Ng & Smith, 2004). As was indicated at the beginning of this dissertation, Chinese education places an emphasis on carefully delineated roles, continual and careful shaping, the acquisition of basic skills before creativity is encouraged, and art as a thing of beauty and a vehicle for good behaviour (Gardner, 1989). Such contradictory perspectives of education and creativity suggested that the imposition of a Western concept of creativity into an Eastern educational context might contribute to a diverse range of experiences, as well as provoking tensions and dilemmas for the respondents in this study.

Emerging from the findings was a picture of creativity in the Taiwanese music classroom that, at one extreme, was barely thematised or present, while at the other it was considered to be an essential and integral part of teaching and learning. The aspects of innovation, ownership, control and relevance that are said to be essential components of creativity (Woods, 1990) can be seen to be present in varying degrees according to each experience and understanding of creativity described in this study. Taken one by one, each essential characteristic can be interrogated as to its applicability and significance according to the findings of this study and posed as a series of four questions:

1. What degree of innovation is acceptable to teachers in view of the instructional context and circumstances?
2. Who produces knowledge and who owns it?
3. What control do teachers have of their own pedagogy, or students of their learning processes?
4. What relevance does creativity and learning have for the teacher or the student?

6.3.1 What degree of innovation is acceptable to teachers?

While innovation in Taiwanese education is one of the desired goals of the Taiwan government (MOE, 2003), its realization should not necessarily be taken as a given. Firstly, a cultural dimension in which value is accorded to interdependence rather than independence might be a contributing factor why originality is not sought by some teachers. A construal of the self as being interdependent on, and

taking into account the presence of others as part of social hierarchies has the potential to stifle creativity and innovation (Markus & Kitayama, 1991). For example, ingrained behaviours in the classroom that favour conformity over self-expression, and promote right-wrong styles of judgement result in situations where students and teachers struggle to accommodate ideas that are original and innovative (V. M. Y. Cheng, 2010). Conversely, teachers who are more open to independent thinking are more accepting of new ideas (Esquivel, 1995), and are more likely to notice the hidden potential of children's unexpected contributions in the classroom (Beghetto, 2009).

Secondly, innovation requires something new to be created that represents a radical shift rather than a more cumulative and gradual process of teaching or learning (Jeffrey, 2006). Although some teachers in Taiwan may be amenable to this type of creativity, an over-reliance on textbooks and pressure derived from an assessment culture based on tests and exams may discourage originality in the classroom (F. Y.-F. Ng & Morris, 1998; Wu, 2004). Further, when music education is perceived to be intrinsically uncreative there will be little if any motivation to encourage innovative learning (Leong, 2010). Similar limitations occur if music education is based on the concept of imitation and repetition, and where creativity and by extension innovation are delayed until sufficient levels of skill and mastery of the domain have been achieved (Li & Gardner, 1993; Matsunobu, 2011; Trimillos, 1989). Much of what prevents teachers from engaging in innovative learning environments can be related to their preferred instructional practices and epistemological beliefs. From the findings derived from this research project it can be seen that teachers who were more learner-oriented in their pedagogical practice were more likely to use constructivist approaches to knowledge and learning, while those who were didactically inclined viewed knowledge in absolutist terms and less open to innovation (Bolden, et al., 2010).

6.3.2 Who produces knowledge, and who owns it?

When knowledge is imposed in a top-down manner teachers have little sense of control or even an awareness of their potential to produce and own knowledge (Yeung, 2009). Ownership means that the teacher is the producer and constructor

of knowledge rather than the transmitter of other peoples' information (Jeffrey & Woods, 2009). From the perspective of the student, ownership of knowledge means that the student 'learns for herself – not for the teacher, examiner or society' (Jeffrey & Woods, 2009, p. 13). To a large extent, this approach to knowledge acquisition is absent in Taiwan and the East Asian region, traditional views of knowledge and teaching still pervading the Chinese classroom (V. M. Y. Cheng, 2004). For example, although the Taiwan government has relaxed its control of curricular materials, the common practice of reliance on textbooks continues to persist (L. Lai, 2007). Why teachers should forego the opportunity to take ownership of knowledge might be attributed to a variety of factors, not least the belief in their role as transmitters of prescribed knowledge and content (V. M. Y. Cheng, 2010). Creative learning and ownership of knowledge is based on a constructivist model of teaching and learning (Craft, 2005; Jeffrey & Woods, 2003), but making the change from the traditional roles to more constructivist approaches is not always easily accomplished by teachers (Martin, et al., 2002). Further, Western concepts of creative learning when introduced into Chinese classrooms can become reinterpreted according to the local social and cultural values (Vong, 2008). Similarly, students when faced with non-traditional learning roles can experience difficulty in adapting to open-ended learning situations in which they are required to actively participate and create their own knowledge and understandings (V. M. Y. Cheng, 2011).

In music education, similar challenges prevail. Often, musical knowledge is committed to mastery of an external form, learners and teachers alike enacting other people's musical ideas rather than making their own (Witkin, 1974). In the UK, debate has revolved around subject-centred models of music education versus child-centred models, in which the prioritization of musical literacy, competency and re-creative approaches are pitted against more inclusive creative and interpretive aspects of music (Cox, 2000). In these two contrasting models lies the assumption that, in the former, knowledge is acquired through a skills-based training model of musical education, while in the latter learning is achieved through constructivist principles that encourage students to form their own musical knowledge and understandings (Garnett, 2013). In the *White Paper on Creative*

Education, one of the Taiwan government's ten principles explicitly highlights the importance of knowledge construction:

> The final goal of creative education is to motivate everyone's interest in creativity and to enable everyone to enjoy being creative and actively create knowledge. (Ministry of Education, 2003, p. 8)

From the findings of this study it seems that, for many teachers and students, ownership of musical knowledge is still located beyond the classroom. For both teachers and students, the pressures exerted by exams and assessments means that knowledge will continue to be dictated from the outside.

6.3.3 What control do teachers have of their own pedagogy, or students of their learning processes?

One of the key features of this study was the tension created by aspects of control in the classroom. First, the inclusion of creative activities was seen as a potential threat to classroom discipline. Music learning was often rigidly prescribed by teachers, and was inextricably bound to the assessment culture that prevailed in the classroom (Leong, 2010). Second, teachers were reluctant to relinquish control of the learning situation. Large class sizes, and the perceived threat to class discipline posed by the introduction of creativity education meant that in many instances creative activities were only reluctantly included as part of the curriculum (Leung, 2000). Third, the traditional role of the teacher as an authority figure sat uncomfortably with the new approach to teaching that was demanded by the inclusion of creativity education. Although many teachers recognized the necessity of reconceptualising their roles as educators, in practice this was much harder to achieve (Lin, 2012).

Control in the music classroom has long been associated with the image of the music teacher directing from the front of the room as students carry out instructions (Wiggins, 1999). For example, in the North American band tradition music instruction has largely been founded on behaviourist models of learning, on an ethos of technical rationalism, in environments where control has been the utmost priority for the band director (Allsup & Benedict, 2008). In these settings, learners have little say in the way they learn, classrooms are teacher-centred, and

an orientation toward externally imposed performance standards can lead teachers to adopt more controlling teaching styles (Deci, Spiegel, Ryan, Koestner, & Kauffmann, 1982). Further, controlling external events are likely to limit choice and intrinsic motivation (Deci & Ryan, 1980). Similar situations can be found in Asian music classrooms, in which traditional methods of instruction and codes of discipline are the norm, and where creativity and its associated aspect of freedom are perceived to be inconsistent with these expectations (F. Y.-F. Ng & Morris, 1998).

In contrast, control in learner-centred classrooms means increased agency for students over how they learn, and the range of choices they are provided with in that process (Jeffrey & Woods, 2009). Further, in these classrooms, students are intrinsically motivated toward their own learning, rather than being 'governed by extrinsic factors, or purely task-oriented exercises' (Jeffrey, 2006, p. 401). Similarly, for the teacher, control means autonomy over their own pedagogy, rather than engaging in transmission-oriented instruction (Woods, 1990). In Woods' conceptualization, teacher control is the realization of a professional identity that, while resolutely an expression of the self, remains flexible and attuned to the circumstances of the teaching situation, the relationships and aspects of teaching that lie beyond the teacher's control.

For the majority of teachers and students in this study, aspects of control in relation to both teaching and learning reflect an orientation toward the external environment (Deci, et al., 1982), in which expected norms and standards shape the way creativity is experienced. In classrooms where teachers have little control over their pedagogical practice, or students over their learning, there seem to be fewer opportunities for the inclusion of creative activities, and it is likely that creativity will be stifled through these extrinsic constraints (Amabile, 1996). Conversely, for teachers who perceived there to be more opportunity for personal control, a focus on personal goals and interests enabled them to connect creativity to their local context. In these instances, the experience of creativity is framed by choice, possibility and relevance to them and their students.

6.3.4 What relevance does creativity and learning have for the teacher or student?

Learning that is relevant is that which is meaningful to the needs and interests of the individual student and the group (Jeffrey, 2006). Teaching that resonates with students' lifeworlds, their culture and their interests, in ways that make learning intrinsically motivating will in turn lead to control, ownership and ultimately creativity and innovation (Woods, 2002). While there were unarguably many instances in this study in which teachers described learning that catered for the needs and interests of their students, there were also accounts that were seemingly at odds with this goal. The interview extract in which a teacher prescribes a repetitive process of practicing a low C on the recorder is one example that springs to mind (see ***7****(6-7)* p.156).

As previously mentioned, this example showed as much about the teacher's vagueness of the concept of creativity as it did about the incongruity between her and her students thinking. In a sense, this passage provides insight into what might be happening in many music classrooms across Taiwan. Here we find a teacher-centred instructional environment that focuses on the external aspects of musical knowledge and skill acquisition (musical literacy, technical competence, etc.), and arguably there is little evidence that the teacher is 'culturally attuned' to the interests and needs of the students from a Western perspective (Woods, 1990). In Woods' conceptualization of the characteristics of creativity, the attribute of relevance is discussed only in relation to learning. Perhaps it is also necessary to ask what relevance creativity has for teachers and students as part of the process of learning, for if there is none, creativity is likely to remain the 'dessert' rather than the 'main course' (Huang & Lee, 2015).

6.4 Recommendations

For more than a decade, the promotion of creativity education has been a stated goal of the Taiwan government. Creativity has been prioritized within the rhetoric of the economy and individual empowerment. The Ministry of Education has been keen to emphasize the democratic nature of creativity as a rationale for its inclusion in the classroom. Yet despite this, the study reported here provides an

indication that not all teachers share this view. Further, there exists a discrepancy in how music teachers have incorporated creativity into their classrooms, and the extent to which creativity is an integral or even relevant aspect of teaching and learning music.

The intention of this study was to provide a picture of how creativity is experienced and understood in the music classroom. I suggest that the findings of this study are useful for music teacher educators and music teachers themselves. Firstly, for music teacher educators, findings from the study will help clarify how creativity is understood in the classroom environment. Creativity is not merely an abstract concept fixed in space and time, but is something whose phenomenological structure changes and holds different meanings for teachers according to circumstances and context. Secondly, the findings will enable music teacher educators to identify not only the challenges that face music teachers in fostering musical creativity in the classroom environment, but also the possibilities that exist from promoting a more expanded and integrated view of music education and creativity. In Taiwan, various training programs and initiatives have been made available to support pre-service and in-service teachers in developing their own and their students' creativity (Wu & Albanese, 2013), yet despite this, traditional approaches to teaching and learning still persist. The prevalence of hierarchical classroom structures, a quantitative view of knowledge acquisition, and an emphasis on exams and tests seem inimical to creativity. Conversely, creativity thrives in classrooms where constructivist approaches to learning are present, and where the distinction between learning and creativity is barely distinguishable (Craft, 2005). Until such a way is found that the goals of creativity and learning overlap, it seems likely that the development of creativity will remain weakened (Beghetto & Kaufman, 2009). It is therefore essential that music teacher educators in Taiwan re-evaluate the goals of music education and how it is delivered if music education and creativity are to co-exist. In this instance, it would be useful for music teacher educators to identify and promote types of learning that enable creative work (Feldman, 2008).

For music teachers, findings from the study will be useful for reflection on their professional practice. The potential of reflection as a means of gaining personal insight became apparent during several of the interviews conducted for this study.

For example, the following interview extract gives an indication of how personal reflection holds the prospect for change:

> *The thing that I struggle most with is that students must hold some basic requirements to be able to play around with their creativity. Perhaps after your interview, this will lead me to think more about creativity, to think that some creativity can be developed without having any conditions* ***8****(6)*

Most of the interventions and professional development programs designed to assist teachers in the development of creativity in their classrooms have focused on the practical aspects of how to stimulate creativity rather than what teachers think about creativity (Niu, 2006). Teachers' thinking about creativity relate to their beliefs about teaching, learning, and knowledge (Diakidoy & Kanari, 1999), and it would seem reasonable to expect teachers to be made aware of the range of beliefs they hold in these areas. Perceptual change can be accomplished when the right intervention programs are instigated and when teachers are actively involved in exploring and interrogating their underlying beliefs about creativity and learning (Park, et al., 2006). As Park et al. note, by making the implicit explicit, teachers will have an opportunity to develop 'a language for talking and thinking about their own practice ... and taking greater control over their professional growth' (Park, et al., 2006, p. 59).

6.5 Suggestions for future research

This study, to the best of my knowledge, is the first written in English to address how Taiwanese music teachers experience and understand creativity in the classroom context. I believe that this is an important area for future research as the paucity of current knowledge has left music teachers, music teacher educators, administrators, and the research community in general with little, if any, empirical evidence of how creativity education is being implemented and fostered in Taiwanese music classrooms. Ideally, future studies investigating this area would be conducted by researchers who are native Chinese speakers, or at the very least fluent in the language. I believe that research conducted by a Chinese language speaker would have the opportunity to provide further useful insight into this area. In the following section I offer six suggestions for future research.

1. In the introductory chapter to this thesis, attention was drawn to Lin's (2014) conceptualisation of creativity within a 'third space', in which Western and Eastern cultural and pedagogical values are said to interact to produce a hybrid form of the concept. Even though culture was not the focus of the current research, its presence and influence on the participants' experiences and understanding of creativity was evident throughout the study suggesting a fruitful area for further investigation. While East-West comparative studies of creativity can be found in abundance (see for example Niu & Sternberg, 2002), there seems to be a dearth of studies that have examined music teachers' perceptions from this perspective. The study by Trimillos (1989) is one such rare example which, although focusing on learning within four disparate music cultures, reports on the varying role that creativity plays within these. More recently, research that compares Japanese and English music teachers' views of creativity has been reported (Shibazaki & Marshall, 2016), and I suggest that a similar study could be undertaken that compares Taiwanese music teachers' perceptions and experiences of creativity in the classroom with music teachers from the West with the aim to reveal and further elucidate Lin's (2014) notion of the creative 'third space'.
2. One of the findings emerging from this study was how teachers' views of creativity mapped onto their beliefs about teaching, learning and the nature of music education. Future research could explore in greater depth this relationship. There exist several studies outside of music education that have investigated Taiwanese teachers' epistemological beliefs (S.-H. Liu, 2011; C.-C. Tsai, 2002; Yang, Chang, & Hsu, 2008), and some that have investigated teachers' views about creativity (Chien & Hui, 2010; S.-C. Liu & Lin, 2014). However, there is a lack of research that explores epistemological beliefs and creativity. I suggest that this is a fruitful area for research not only in music education, but also in other subject areas.
3. In connection with the above, it seems possible that the participants' views of creativity might also have been influenced by their diverse backgrounds and prior musical experiences. Research undertaken in the UK has explored the influence of musical background on teachers' conceptions of creativity (Crow, 2008; Odena & Welch, 2007). However, in the present

study, although biographical profiles of the participants were provided, these were intended to show the diversity of the sample group rather than make causal links between the participants' views of creativity and their personal histories. Nevertheless, from the interview responses it seems that musical background may indeed influence the way that the participating teachers experience and understand creativity. For example, as was mentioned previously, two of the participating teachers 'were active as composers, and integrated their musical identities with their notions of creativity and their pedagogical practices' (p152). Future studies can be designed to investigate the role of prior musical experiences with the aim of providing additional perspectives and greater depth into how Taiwanese music educators conceive of creativity in their classrooms.

4. In this study, a phenomenographic approach was taken to investigate how Taiwanese music teachers understand creativity and how it relates to their classroom experiences and teaching practices. While phenomenography was considered best suited to the aims of this study and the research questions posed, alternative approaches should also be considered and embraced in future studies of creativity in Taiwanese classrooms. The diversity of methodologies used in the study of creativity is apparent from the few examples provided below: questionnaires and survey methods (Aljughaiman & Mowrer-Reynolds, 2005; Diakidoy & Kanari, 1999; Diakidoy & Phtiaka, 2001; Kampylis, et al., 2009), interpretive phenomenology (Park, et al., 2006), ethnomethodology (Craft, 1998) case study design (Chappell, 2007; Lin, 2014), content analysis (Odena, et al., 2005), and mixed quantitative and qualitative methods (Crow, 2008). Clearly there is scope for a multitude of approaches and methodologies to be taken, each with the capability for illuminating different aspects of teachers' thinking about creativity in the classroom.
5. While the phenomenographic approach adopted in the present study has enabled an understanding of Taiwanese music teachers' experiences of creativity in the classroom, it does not explain why some teachers are more oriented to the processes of creativity and view students as the initiators of their own learning, while others are more product-focused and controlling in their pedagogical roles. This would appear to be an important finding, and

one that is worthy of further investigation. From a personal perspective, interview data derived from the present study might be re-interrogated using alternative analytical methods to explore this interesting division in the way teachers think about creativity, and what factors contribute to the difference in understanding, particularly for those teachers who have a process-focused perspective. For future studies, researchers should specifically address this issue by asking why some teachers ascribe higher value to the processes of creativity and experience it in a way that is more akin to the democratic notions of the phenomenon that are found in many Western classrooms. As was mentioned in the introductory chapter to this thesis, the Taiwan government has framed creativity education within the rhetoric of individual empowerment, and thus research that shows why teachers are more predisposed to this aim will potentially be of considerable value to policy makers.

6. Finally, this study showed how teachers' experiences and understanding of creativity were interwoven with their students' attitudes and beliefs about music education. Further, the effect of the school culture, parental orientation to performance standards, and the ecology and demands of the broader environment were all interrelated factors. Although there exist studies of early childhood education that have examined the relationship between these factors (Chien & Hui, 2010; Leu, 2008), I believe that the ecological perspective adopted by these investigations could be applied effectively for researching in more detail the interrelated aspects of creativity in music education at elementary, junior high, and senior high school level.

6.6 Closing remarks

This thesis was born from the experience of working briefly at a junior high school shortly after my arrival in Taiwan at the beginning of the new century. The traditional approach to teaching and learning that I witnessed while working there came as something of a surprise to me when compared to the more relaxed atmosphere of the classrooms that I had left behind. Like me, creativity education

was new to Taiwan, and I wondered how both could flourish in this environment. Sixteen years later, and I think that I have at least a partial answer. I am still here, and so too is creativity education. Like me, creativity education has adapted. In some respects it resembles what we are used to in the West. In other ways it looks quite different. The findings from this study show a picture of creativity as it appears to a group of Taiwanese music teachers as they have tried to make sense of an aspect of education that many of us take for granted.

Appendices

Appendix A: Interview guide

1. Do you think that music is creative?
    a. Why?
        i. Why not?
    b. In what way?
    c. What is creative about it?

2. What meaning does creativity in music education have for you?
    a. Why?
        i. Why not?

3. Give me an example of a recent music lesson which involved musical creativity.
    a. In this example, what did the children do that was creative?
    b. Why was this creative?
    c. Is there another way children might be creative in music?

4. What kind of assessment practices / methods do you use in your music classes?

5. What challenges might you face if you were to grade your students for creativity?

6. Describe an occasion when you assessed your students' creativity
    a. How did you go about that?
    b. Why did you do it that way?
    c. What did you gain or hope to gain from it?
        i. Why not? (*ask if the participant cannot describe an occasion*)

7. Is it important to teach for creativity in music?
    a. Why?
        i. Why not?

8. Are there any factors that may constrain teaching for creativity in the music classroom?
    a. What are they?

9. Give me an example of the strategies you have used to facilitate creative learning
    a. How did you go about that?
    b. Why did you do it that way?
    c. What did you gain or hope to gain from it
        i. Why not?

10. Before we finish, is there anything that you would like to add that you haven't already mentioned?

Appendix B: Participant information sheet

My name is Michael Wiles. I am a doctoral student at Durham University in the UK. My research area is music education and creativity. Creativity education has become an important feature of many schools worldwide and has been one of the goals of the Taiwan Ministry of Education for more than 10 years. Part of my studies involves a research project that aims to investigate how a group of Taiwanese music teachers think about and conceptualise creativity. I believe that my research will be of particular benefit for educators and policy makers to better understand how teachers think about creativity. I intend to interview about fifteen music teachers. In this interview with you I would like to explore your ideas about creativity – the way you think about it, and the way you experience it in the music classroom. The interview will last approximately 40 minutes. It will be recorded electronically for later transcription and analysis along with the other interviews in the study. Your participation in this study will be kept confidential, and any extracts used as quotes in my thesis will be entirely anonymous. If you wish, you are free to withdraw from the study at any time without having to give a reason, and ask to have any data (interview responses) destroyed. Thank you.

您好，我叫萬麥克(Michael Wiles)，我是英國德倫大學的博士學生。我的研究領域是音樂教育與創造力。創造力教育已經是全球許多學校很重要的一個特色，對台灣的教育部更是十幾年來推動的目標之一。我的研究內容主要是探討台灣音樂教師的創造力教育，其中包含創新的概念與經驗。我相信我的研究報告會有利於教育者和政策決策者更加了解教師們對於創造力的想法。我預計與十五位音樂老師進行面談。面談的過程中我希望能和您探索您對創造力的看法，其中涵蓋在課堂中您對創新培育的經驗。我們面談的時間大約四十分鐘，並以電子錄音軟體將訪談內容記錄下來，以便後續的譯文、翻譯和研究分析。您參與此研究的身分是受保密的，將來如需要引用任何訪談內容在我的研究論文中，您的身分是匿名的。在您參與此研究的任何時候，如果您希望退出此研究，您將不需要有任何理由，並且可以要求銷毀訪談的資料。謝謝您

Appendix C1: Consent request form

TITLE OF PROJECT: Taiwanese music teachers' experiences of creativity in the classroom

(The participant should complete the whole of this sheet himself/herself)

Please circle as necessary.

Have you read the Participant Information Sheet?	YES /NO
Have you had an opportunity to ask questions and to discuss the study?	YES / NO
Have you received satisfactory answers to all of your questions?	YES / NO
Have you received enough information about the study?	YES / NO
Have you spoken with Mr. Michael Wiles?	YES / NO
Do you consent to participate in the study?	YES / NO
Do you consent for this interview to be electronically recorded?	YES / NO
Do you consent for the interview data to be used for analysis?	YES / NO
Do you understand that you are free to withdraw from the study?	YES / NO

* at any time and

* without having to give a reason for withdrawing

Signed: .....

Date: .....

(NAME): .....

Appendix C2: Consent request form (Chinese translation)

訪談同意書

研究題目：臺灣音樂教師在音樂教室的創造力經驗

(請受訪問者圈選以下問題)

請問您是否有讀過訪談題目的資訊嗎？ 是 / 否

請問您是否有機會提出問題或討論此研究嗎？ 是 / 否

請問您對於您所回答的答案是否滿意？ 是 / 否

請問您是否有得到足夠的資訊嗎？ 是 / 否

請問您是否有與萬麥克(Michael Wiles)談話嗎? 是 / 否

請問您是否同意參與這個研究嗎？ 是 / 否

請問您是否同意將面談過程以電子錄音記錄嗎？ 是 / 否

請問您是否同意將"訪談資料"用於研究分析嗎？ 是 / 否

請問您是否了解在任何時間且無需任何理由可以自由地退出此研究面談? 是 / 否

簽名: _____ (請以中文正楷簽名,謝謝)

年 月 日

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